21751

NATIONAL LIBRARY
OTTAWA

CANADA

BIBLIOTHÈQUE NATIONALE
OTTAWA

NAME OF AUTHOR... Janet Stewart Ayling

TITLE OF THESIS... Thomas Carew and the resolution of styles

UNIVERSITY... of Alberta

DEGREE FOR WHICH THESIS WAS PRESENTED... M.A.

YEAR THIS DEGREE GRANTED... 1974

Permission is hereby granted to THE NATIONAL LIBRARY OF CANADA to microfilm this thesis and to lend or sell copies of the film.

The author reserves other publication rights, and neither the thesis nor extensive extracts from it may be printed or otherwise reproduced without the author's written permission.

(Signed)... J. A. Ayling

PERMANENT ADDRESS:
10034 - 83 Avenue
Edmonton.
Alberta.

DATED... May 16 ... 1974

NL-91 (10-68)

THE UNIVERSITY OF ALBERTA

THOMAS CAREW AND THE RESOLUTION OF STYLES

by

© JANET STEWART AYLING

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF ARTS

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA

FALL, 1974

THE UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled "Thomas Carew and the Resolution of Styles" submitted by Janet Stewart Ayling in partial fulfilment of the requirements for the degree of Master of Arts.

C. Q. Drummond
.....
Supervisor

B. A. Clemens
.....

Richard N. Bosley
.....

Date May 8, 1974

TO THE MEMORY OF MY FATHER,

ALEXANDER STEWART HENDERSON

1900 - 1963

ABSTRACT

Thomas Carew's stylistic range, often underestimated, is best understood in the light of the judgements made by F. R. Leavis and Yvor Winters about sixteenth and seventeenth century poetic style. Leavis's discussion of Carew is, however, limited to the lyrics, and Winters gives no special recognition to any of his verse. Nevertheless, in drawing attention to the resolution of styles in Ben Jonson's poetry, Winters does illuminate what is also of central importance in Carew's finest poems. In both the lyrics and the longer epistolary poems, Carew employs a Jonsonian range of styles to take up a variety of light and serious issues. In short poems as different as "Ingratefull beauty threatned," "A Song" ('Aske me no more'), "Parting, Celia weepes," and the epitaph on the death of Maria Wentworth, Carew handles conventional subjects with a poise and wit derived from a thorough knowledge of the uses of the plain and ornate styles. In his most distinguished achievements, the couplet poems "To Ben. Iohnson" and "To A.D.," he shows a thorough grasp of the critical principles embodied in Jonson's Timber, or Discoveries, and an impressive ability to realise them in this kind of verse. On the other hand, the elegy on the

death of John Donne, although probably the best known of Carew's longer poems, is less successful because the styles he employs in it are not resolved, and the conflict between them mars the poem.

ACKNOWLEDGEMENT

I wish to record my gratitude to Professor Christopher Q. Drummond, without whose inspiration this thesis would not have been written.

TABLE OF CONTENTS

		Page
1.	THOMAS CAREW AND THE RESOLUTION OF STYLES	1
2.	NOTES	91
3.	LIST OF WORKS CITED	93
4.	LIST OF POEMS DISCUSSED	94

F. R. Leavis and Yvor Winters have very similar points to make about the strengths of the finest sixteenth and seventeenth century poems. In Forms of Discovery,[1] Winters makes many more detailed observations about style itself than does Leavis, but both critics seem to be in agreement in assessing why the seventeenth century lyric at its finest possesses such poise. Ben Jonson receives Winters' highest praise as "the first master stylist of the plain tradition, that is to say, the great tradition of the Renaissance" (Winters, p. 63). By "master stylist," Winters means one who can employ a range of styles with equal control because he understands their uses, and in this respect, he speaks of the central position from which Jonson operates: he "is no such enraptured rhetorician as Sidney, but on the other hand his understanding of Sidneyan rhetoric prevents his indulging in any such affectation of roughness as we find to some extent in Gascoigne" (Winters, p. 63). Winters therefore sees Jonson as a more sensitive and skilful stylist than Gascoigne or Sidney, able to "employ the tones of both without wholly committing himself to one direction" (Winters, p. 63). The key word in Winters' discussion here occurs when he speaks of this kind of style revealing "a resolution of the qualities to be found in Sidney and the poets of the plain style"

(Winters, p. 63). This is an extremely valuable point, and it gives us an ideal means of assessing the particular strengths of Carew's work. Winters' further observation that "Jonson's fine control of nuances of feeling" is the achievement of a stylist "who deliberately abandons, yet remembers, the obvious graces" (Winters, p. 70) can also bear on the poetry of Carew, and comes close to expressing something of Leavis's view of Carew's poetic style.

In Revaluation,[2] when Leavis discusses Carew's lyric "Ingratefull beauty threatned," he speaks of its significance in this way:

> This, in its representative quality, is a more distinguished achievement than is perhaps commonly recognized. It is not a mere charming trifle; it has in its light grace a remarkable strength. How fine and delicate is the poise it maintains may be brought out by looking through Carew's Restoration successors for a poem to compare with it. In its sophisticated gallantry there is nothing rakish or raffish--nothing of the Wild Gallant; its urbane assurance has in it nothing of the Restoration insolence. What it represents is something immeasurably finer than, after the Civil Wars and the Interregnum, was there--was there at all, by any substitution--for the mob of gentlemen who wrote with ease: it represents a Court culture (if the expression may be permitted as a convenience) that preserved, in its sophisticated way, an element of the tradition of chivalry and that had turned the studious or naively enthusiastic Renaissance classicizing and poetizing of an earlier period into something intimately bound up with contemporary life and manners--something consciously both mature and, while contemporary, traditional. (Leavis, pp. 16-17)

The poem clearly demonstrates for Leavis how the court culture to which Carew belonged could employ earlier traditions and transmute them into "something consciously both mature and, while contemporary, traditional." This reworking could then produce a poem like the one he discusses,

which has "in its light grace a remarkable strength." Among other things, Leavis seems to be saying, like Winters, that fineness of style consists in an exact knowledge of what traditions can be called on to give it poise; the fact that it has strength as well as poise is the result of a combination ("resolution") of available manners of address together with a civilised attitude towards such manners. Leavis stresses the intimacy of the relationship between tradition and contemporary life in Carew's lyric poetry: the emphasis is appropriate in that it brings to our attention the idea of special and carefully won knowledge, as well as the assurance that such knowledge implies. Leavis also refers to "the classicizing and poetizing of an earlier period" being left behind; Winters, in discussing Jonson's minor poems says they "carry something over from the old courtly tradition to the new: the courtly element is offered playfully in Jonson and in his disciples of the seventeenth century; it is not offered with the benumbing pretense of seriousness which we find in Sidney and Spenser and others" (Winters, p. 70). Both critics assert that this style reveals a meticulous sense of past traditions and contemporary manners; the points made are not identical but both attach great importance to the way in which the achievement of Jonson, and in Leavis's mind of Carew too, grew out of a thorough knowledge of the styles available to them.

Winters, however, never discusses Carew in any

detail. He refers to him among "other little poets who inherit a good deal from Jonson and sometimes a little from Donne" (Winters, p. 116), but clearly he does not see Carew's achievement as in any way distinguished. It is true he asserts Carew's epitaph on the Lady Mary Villiers is a more impressive poem than Milton's "Epitaph on the Marchioness of Winchester" (Winters, p. 118), but this comes up simply as a useful way of illustrating an aspect of Milton's "great and pervasive defects" (Winters, p. 117): Winters' point is only that even a little poet like Carew can at times surpass Milton. My intention is to show that Winters ought to have paid more attention to Carew because the poet exemplifies so well the excellent argument Winters advances about Jonson's style. Moreover, the emphasis both Winters and Leavis place on the importance of Jonson's influence on other poets needs to be taken up more thoroughly in Carew's case. This will underline the truth of their assertions and will help to give Carew his proper place in the seventeenth century. My claim is, therefore, not that Carew deserves to be called a major poet but that the quality of his best work ought to be fully recognized. I believe Winters and Leavis provide the finest critical means through which to reach this recognition, hence my explicit concern with their judgments.

In the paragraph from Revaluation which I quoted earlier, Leavis's attention is given specifically to Carew's lyric poetry, and he uses one poem, "Ingratefull beauty

threatned,[3]" to illustrate his argument. At a first reading, this may seem little more than " a charming trifle" (Leavis, p. 16):

> Know Celia (since thou art so proud),
> 'Twas I that gave thee thy renown:
> Thou hadst, in the forgotten crowd
> Of common beauties, liv'd unknown,
> Had not my verse exhal'd thy name,
> And with it ympt the wings of fame.
>
> That killing power is none of thine,
> I gave it to thy voyce, and eyes:
> Thy sweets, thy graces, all are mine;
> Thou art my star, shin'st in my skies;
> Then dart not from thy borrowed sphere
> Lightning on him that fixt thee there.
>
> Tempt me with such affrights no more,
> Lest what I made, I uncreate:
> Let fools thy mystique forms adore,
> Ile know thee in thy mortall state;
> Wise Poets that wrap'd Truth in tales,
> Knew her themselves through all her vailes.
>
> (Dunlap, p. 17)

The poet admonishes his lady for being so high and mighty with him, since without his celebration of her in verse, her "killing power" would not exist. It is a daring claim as it assumes, and later in the lyric makes very explicit, that she is virtually his creation whom he can at will "uncreate." Indeed, this paraphrase suggests a kind of harshness in the poem which it would be hard to reconcile with what Leavis calls its fine and delicate poise. The point about such a paraphrase is that it can not take account of tone nor of the details which give the poem its special nature.

Carew is far from indulging in either an exhibition of pique or offering a simple rebuff to the lady, and it is the tone which indicates this first of all: the opening

address is assured and direct, its initial spondee giving strong emphasis to that crucial word "Know," and it is followed immediately with the reason why such advice is considered pertinent. The line which follows this and gives us the true feeling of the poem's direction because it modifies our reaction to both the advice and to Celia, is particularly revealing: "'Twas I that gave thee thy renowne" (1. 2), in that it tells us as much about Carew's own knowledge of and attitude to style as it does about the lady's brazen disregard of him. The poem is about knowledge but it is the knowledge that is assumed in it, of how to make verse exhale a name, of how to make a poem the means of creating a star, that is more interesting than the obvious intention to remind Celia of who she really is. This statement itself makes one realise that the particular level of the poem's meaning which deals with, as it were, the education of Celia, is not central, as the answer to it in the poem's terms is that she is really an unknown common beauty, and we know the poet cannot seriously expect to convince her of that, though he enjoys teasing her with the point. The poem does of course draw attention to the foolishness of acting a rôle, but there is also in its very raison d'être a clear pride being taken in the poet's power to have created such a rôle that Celia has assumed it entirely--she has become the part she acts all too convincingly and needs the reminder about "common beauties." In a sense, then, the overt intention of the poem can be

seen as a device through which Carew can talk indirectly of what his style can achieve in one special area.

Carew's attitude throughout makes clear that he knows all about the meaning of compliments in verse--the fact that he can say what he does in the way he does gives an indication of his grasp of how it is possible to behave in his society, and of how well he knows the limitations of the verse compliment. The way he can both openly confront her with her own absurdity as well as refer with complete confidence to exactly those attributes he gave her in his verse is a clear sign of his skill in handling both traditional and contemporary manners. To tell her that but for him she would be unknown and undistinguished is to give himself all the distinction she lacks--but we are not left in any doubt about his own attitude towards his skill: it is one of the delights of the poem that Carew shows he can use an ornate style in order to stand it on its head--the lady's charms are now to be seen only as those given her by the poet's brilliance. She has become his property:

> That killing power is none of thine,
> I gave it to thy voyce, and eyes:
> Thy sweets, thy graces, all are mine;
> Thou art my starre, shin'st in my skies;
> (ll. 7-10)

and in this passage the emphases given by the metre and the caesuras underline the ironic tone beautifully; to deprive the Petrarchan lady of all these attributes with such pointed control is to make an implicit criticism of

Petrarchan practice, while still showing how it can be put to fruitful and witty use by the poet who understands the proper uses of style. The "sophisticated gallantry" of which Leavis speaks is a result of this understanding.

The poem acknowledges that the convention of the verse compliment, if it is understood properly, still has point, and in this acknowledgement lies the significance of Leavis's comment about "an element of the tradition of chivalry" being preserved in this kind of writing. The fact that Petrarchan idealism has undergone such a change does not mean a coarsening of the texture of the poem, but rather a kind of refinement in that the lady becomes an individual who can be addressed in this way, and who can presumably be expected to enjoy the wit of, for instance, the final stanza, where I think Carew brings together both the light and somewhat more serious implications of the poem: the peremptory tone of: "Ile know thee in thy mortall state" (l. 16) with its sexual implication does not exclude the other wider significance of "know," just as "mortall state" takes account of much more than her body and which, as a phrase, is used entirely seriously in "Obsequies to the Lady Anne Hay" (Dunlap, p. 67, l. 24). In the last two lines the same is true; the metaphor of the veils does not impair the point being made about the importance of truth. The handling of this could so easily have become "rakish or raffish" (Leavis, p. 16) that Carew's control can be seen to be remarkable: he has, in

the space of a short poem which does not declare itself to be more than a "charming trifle" (Leavis, p. 16), brought together several interrelated ideas--the place and interpretation of the verse compliment, and the effect upon it of ornate style, as well as the question of how this affects relationship and indeed self-knowledge. This last subject is not of course seriously explored but then Carew never set out to do that--what is interesting is that it can be included at all in a poem of such "light grace." The difference between knowledge and adoration informs the poem throughout and it is the way that Carew deploys his own knowledge so elegantly that justifies Leavis' saying that what we meet here is "something intimately bound up with contemporary life and manners," and allows us to speak of it revealing an aspect of what the resolution of styles can mean. This kind of poem could not have been written in the sixteenth century and, as Leavis points out, it is "something immeasurably finer than, after the Civil Wars and the Interregnum was there--was there at all by any substitution--for the mob of gentlemen who wrote with ease." The fineness of Carew's lyric is to be seen as the result of his real understanding of the traditions and manners of the time.

It is, moreover, Carew's use of a rational structure which gives poems like this one and "Good Counsel to a Young Maid" part of their individual strength:

> Gaze not on thy beauties pride,
> Tender Maid, in the false tide,

That from Lovers eyes doth slide.

Let thy faithfull Crystall show,
How thy colours come, and goe:
Beautie takes a foyle from woe.

Love, that in those smooth streames lyes,
Under pitties faire disguise,
Will thy melting heart surprize.

Netts, of passions finest thred,
Snaring Poems, will be spred,
All, to catch thy maiden-head.

Then beware, for those that cure
Loves disease, themselves endure
For reward, a Calenture.

Rather let the Lover pine,
Then his pale cheeke, should assigne
A perpetuall blush to thine. (Dunlap, p. 13)

In this song where the triplets with their echoing rhymes are clearly designed to emphasise the song's melodiousness, we still are constantly aware of Carew's serious intention to give rational advice and to show why it would be wise to follow it. Because it cannot explore a subject in detail, the song would not be a fitting place to convey advice of the kind we meet in "To A.D." (Dunlap, pp. 84-86), which I will discuss later, but Carew is nevertheless able to discipline its tendency to become emptily melodious by making each triplet a further stage in the argument put forward to the girl to become less gullible about those who profess to love her. It is refreshing to find Carew specifying most particularly the poet's dangerous ability in such matters, and the poem is yet another example of how well he understood the serious as well as the delightful nature of the elaborate ritual of compliment:

Netts, of passions finest thred,
Snaring Poems, will be spred,
All, to catch thy maiden-head. (11. 10-12)

There is no "benumbing pretence of seriousness" (Winters, p. 70) here; what is serious is seen to be serious, and charm is to be seen as delightful as long as its dangers are realised. "Netts, of passions finest thred" sound most enticingly seductive, yet in the next line when they become the "snaring poems," they are immediately less appealing, and finally they are seen for what they are, designed only "to catch thy maiden-head." The directness of this statement seems to give Carew the impetus to rearrange slightly the movement of the final two triplets; it is as if at this point the song becomes definitely more serious and its melodious aspect is submerged within the more important intention of not letting the girl forget what will happen to her if she ignores this advice. Although the whole song is very clear in its syntax, here in the last stanzas this straightforwardness becomes more evidently a deliberate way of speaking: the word "beware," preceded as it is by the argumentative "Then," leads into the enjambment of the next two lines and in the final stanza only one line, the first, can stand alone. This enjambment so suddenly introduced into the poem, creates an effect of discourse, which we do not expect in a lyric like this, just as we do not expect the lyric to sabotage its own usual purpose, which is to bewitch the lady into compliance. Carew's ability to arrange a song in this way without

sacrificing poise or charm demonstrates his understanding of how elements of various kinds of style can be made to function together harmoniously, and how there can be a real resolution made between such apparently disparate modes of address as the song and the epistolary discourse.

A similar lyric is "Conquest by Flight" in which again the poet's words are characterised as shallow enticements:

> Ladyes, flye from Love's smooth tale,
> Oathes steep'd in teares doe oft prevaile;
> Griefe is infectious, and the ayre
> Enflam'd with sighes, will blast the fayre:
> Then stop your eares, when lovers cry,
> Lest your selfe weepe, when no soft eye
> Shall with a sorrowing teare repay
> That pittie which you cast away.
> Young men fly, when beautie darts
> Amorous glances at your hearts:
> The fixt marke gives the shooter ayme;
> And Ladyes lookes have power to mayme;
> Now 'twixt their lips, now in their eyes,
> Wrapt in a smile, or kisse, Love lyes;
> Then flye betimes, for only they
> Conquer love that run away. (Dunlap, p. 15)

But in this song it is not only poets and men in general who are to be seen as dangerous; in the second half of the poem women come in for criticism in the same way. Carew uses the figure he used in "Good counsel to a Young Maid":

> Now 'twixt their lips, now in their eyes,
> Wrapt in a smile, or kisse, Love lyes; (ll. 13-14)

in both, the word "lyes" comes at the end of the line, and is preceded by the characterisation of love in phrases which are charmingly ornate: hence the effect of the word is sharper than it might otherwise be. In both poems we sense him briefly taking hold of the ideas of deceit and

disenchantment; in this context that brevity is appropriate, for neither song is concerned with actual betrayal: the intention of both is to prevent it. This nice combination of criticisms and the fact that Carew can speak in such concise general terms of the agonies of falling in love make this a sensible as well as charming lyric. Both pieces of advice within it, to women and to men, end again with enjambed lines:

> Then stop your eares, when lovers cry,
> Lest yourself weep, when no soft eye
> Shall with a sorrowing teare repay
> That pittie which you cast away. (11. 5-8)

> Then flye betimes, for only they
> Conquer love that run away. (11. 15-16)

where the counterpointing of the song rhythm with the effect of the speaking voice once again sharpens the tone of the advice. Neither poem employs ornate language beyond what seems appropriate in the context. Such figures as "Netts of passions finest thred" and

> Griefe is infectious, and the ayre
> Enflam'd with sighes, will blast the fayre
> (11. 3-4)

are fitting, for they specify eloquently the dangerous nature of what Carew is talking about; indeed the juxtaposition of "blast" and "fayre" carries considerable force in the context of a song. However, had there been no rational framework in either of these poems, the results would have been very different. Because of the discreet handling of argument, we are scarcely aware of its presence; nevertheless, it is the argument in both poems that keeps

them taut, and free from unnecessary digressions.

"Parting, Celia weepes" will inevitably be compared with Donne's "Song"[4] on precisely the same theme, but Carew's poem deserves attention in its own right:

> Weepe not (my deare) for I shall goe
> Loaden enough with mine owne woe;
> Adde not thy heavinesse to mine:
> Since Fate our pleasures must dis-joyne,
> Why should our sorrowes meet? if I
> Must goe, and lose thy company,
> I wish not theirs; it shall relieve
> My griefe, to thinke thou dost not grieve.
> Yet grieve, and weepe, that I may beare
> Every sigh, and every teare
> Away with me, so shall thy brest
> And eyes discharg'd, enjoy their rest.
> And it will glad my heart to see,
> Thou wer't thus loath to part with mee.
>
> (Dunlap, p. 48)

Its virtues are perhaps less obvious than those of Donne's poem, which is more elaborate and may therefore seem at first glance more interesting. The restraint in Carew's poem, which is partly the result of its argument and partly of its tight control of metaphor and diction, makes the expression more crisp. This is not to say the poem is only a simplified version of Donne's; it is, in a sense, more paradoxical in that Carew builds its structure round two contradictory ideas and then brings them together in the paradox of the last two lines. The first part of the poem tries to persuade the lady not to weep, arguing that her grief will add too much to his own; the second and final parts reverse that argument, allowing her to weep in order that, first, he may ease her grief by carrying the burden of it away with him, and second, that he may be made glad

at their parting by the knowledge that she is suffering equally. All three points are hyperbolical in that none offers real comfort but each is a way of attempting to come to terms with absence. However, the hyperbole is understated in all but the last case when the expression "it will glad my heart to see" is felt as an exaggeration; nevertheless, because its intention is clear--it comes nearest perhaps to expressing the truth of what parting means--and because it occurs at the end of the poem, its impact does not disturb the expression of sadness in any way.

Unlike Donne's, this lyric contains no generalised comment on the transience of joy, nor any exclamation. Both poems are concerned with a means of accepting absence and both vary the expression by the use of enjambment. The subject is a dangerous one in that it invites a less controlled skill to indulge itself. Carew's poem shows less ingenuity than Donne's and it does not include any expression of the kind of commitment we find in Donne's last two stanzas, but I think that its tone implies unequivocally the poet's attitude, and the fact that the hyperboles remain under such control shows that the poet is primarily concerned with a real grief and not with his own skill in displaying that grief. It is his restraint that we find moving, and although Donne's "Song" is also restrained in its expression, we tend to associate restraint with Jonson's influence rather than Donne's.

A lyric like "Ask me no more" and an epitaph like

that on Maria Wentworth besides being the products of "a highly refined literary sensibility" are also, in Leavis's words again, "expressive of a way of living" (Leavis, p. 19)--an observation which stresses again the intimate link between tradition and contemporary life which Jonson and Carew obviously understood. Moreover, they illustrate Winters' view about the resolution of styles. The song "Ask me no more" derives its nature from Carew's ability to combine within it the quintessence of the best of Petrarchan rhetoric with a lively but restrained sense of the contemporary attitude towards that rhetoric:

> Aske me no more where Iove bestowes,
> When Iune is past, the fading rose:
> For in your beauties orient deepe,
> These flowers as in their causes, sleepe.
>
> Aske me no more whether doth stray,
> The golden Atomes of the day:
> For in pure love heaven did prepare
> Those powders to inrich your haire.
>
> Aske me no more whether doth hast,
> The Nightingale when May is past:
> For in your sweet dividing throat,
> She winters and keepes warme her note.
>
> Aske me no more where those starres light,
> That downewards fall in dead of night:
> For in your eyes they sit, and there,
> Fixed become as in their sphere.
>
> Aske me no more if East or West,
> The Phenix builds her spicy nest:
> For vnto you at last shee flies,
> And in your fragrant bosome dyes. (Dunlap, p. 102)

The tone is extremely civilised; the repetition of "Ask me no more" at the beginning of each stanza gives a kind of ritual grace to the poem and at the same time, it modifies in each case what follows it; the result is to make us

aware of the poet's own sense of each hyperbole but without introducing any note of condescension or flippancy. In using the elements of Petrarchan rhetoric with so fine a sense of their charm, Carew can pay this delightfully organized compliment to the lady with complete sincerity.

The organisation of the lyric is worth a little attention, as it might still be argued that "light grace" (Leavis, p. 16) is all there is to this poem. We have to see that, without its particular structure, there would be no light grace. Once again a kind of rational framework is given to the subject: in each stanza the third line begins with "for" which introduces the explanation of what has preceded. This, of course, gives the appearance of logical finality to each point, and in so doing emphasises the delicate irony without impairing the poise. In each stanza the poet takes one object whose qualities have been linked in Petrarchan practice with the lady, and places the very reason for the existence of each in the being of his lady. She is the formal cause of each one. This is to take Petrarchan compliment and to have the last word about it, as indeed the initial "Ask me no more" suggests. In a sense, this implied argument is the converse of that in all poems with the theme of "Carpe diem." This lady need have no fear; her beauty in the poet's eyes is continually reborn. It is pleasing that the last word in the poem, "dyes," is in its context the signal of renewed life; the paradox which the phoenix symbolises works delicately to

suggest love's capacity to "endure vicissitude and season" (Grierson, p. 33) because in its eyes the beloved will always be lovely. The last stanza is placed exactly as the conclusion to what has gone before. This surely is an example of what Winters means when he speaks of the seventeenth century "disciplining the heritage of the songbooks" (Winters, p. 71), and it deserves a similar recognition to that given Jonson's "Queen and huntress, chaste and fair."

The epitaph on Maria Wentworth deserves special attention. Leavis singles it out in a note on his chapter "The Line of Wit" in Revaluation, as his justification for speaking of this line running from Ben Jonson through Carew and Marvell to Pope, in that it exemplifies so well characteristics that all four of these poets can be seen to possess (Leavis, p. 37-38). If this is true, then the poem is perhaps the most interesting example among the shorter poems, of how Carew could make various styles work to his purpose within one poem. Such a description might, however, suggest that this epitaph is a formal exercise, even a game of styles, whereas, as I will try to show, Carew concentrates his focus so steadily throughout on the dead girl and keeps his wit under so tight a control that the total effect is most moving:

> And here the precious dust is layd;
> Whose purely-tempered Clay was made
> So fine, that it the guest betray'd.
>
> Else the soule grew so fast within,
> It broke the outward shell of sinne,
> And so was hatch'd a Cherubin.

In heigth, it soar'd to God above;
In depth, it did to knowledge move,
And spread in breadth to generall love.

Before, a pious duty shind
To Parents, courtesie behind,
On either side an equall mind,

Good to the Poore, to kindred deare,
To servants kind, to friendship cleare,
To nothing but her selfe, severe.

So though a Virgin, yet a Bride
To every Grace, she justifi'd
A chaste Poligamie, and dy'd.

Learne from hence (Reader) what small trust
We owe this world, where vertue must
Fraile as our flesh, crumble to dust.
(Dunlap, p. 56)

His grasp on the purpose of an epitaph is firm: it should commemorate, it should mourn, and in a Christian culture it must also take account of man's mortality. Carew has organised his poem to include all these aspects in an appropriate balance: even in the first stanza alone we can see them all being brought together:

And here the precious dust is layd;
Whose purely-tempered Clay was made
So fine, that it the guest betray'd. (11. 1-3)

The words "precious" and "fine" give clear emphasis to the girl's quality, as well as suggesting the kind of loss her death is to those who knew her. Moreover, both words are used in connection with others that have a specifically Christian connotation, "dust" and "Clay." "Precious dust" is moving because it reveals so concisely the unanswerable paradox with which death confronts us. The second line begins the attempt to find some reason why such perfection

should be removed from the world. Carew is concerned to present briefly two alternatives, each of which pays an equal tribute, first to the girl's physical being, and second, to the refinement of her spiritual nature.

As Professor Dunlap points out in a note on this poem (Dunlap, p. 243), the second conceit is Donne's. Here it gives Carew the opening to present her death as an appropriate translation for her, and this leads on rationally to the next stanza in which Carew takes up the qualities of her soul which gave her such distinction. His proposition that the maturity of her soul accounts for her early death then allows him to move clearly into this line, "In heigth, it soar'd to God above;" (L. 7) indeed, what follows this works out as a justification of the proposition. In other words, her youth is not used as a means of avoiding discussion of the issues of adult life; now he has to look at her death in the same terms as he would use to confront the death of someone older--so the conceit in the second stanza becomes the springboard to an illustration of the girl's moral being, and is therefore to be seen not as an indulgence, nor as a simple borrowing from Donne, but as a witty means of introducing a wholly serious contemplation of her virtues.

The ordering of these virtues is carefully arranged. The third stanza sees her soul, as Leavis suggests when he calls this stanza "specifically Metaphysical," as having its essential being in its relationship to God, to

knowledge, and to men. There is as yet no sexual attribute given it, but we could, not inappropriately, call the strength of this soul manly. The allusion to "Generall love" at the end of this stanza then allows Carew to consider in some detail its human particularities, and naturally because of her age, her relation to her parents is of first importance; but in linking this and her courtesy with her ability to see clearly--not a natural attribute of youth--Carew draws attention to her exceptional nature. In the next stanza, the last in this intense focus on her character, Carew arranges the parts to underline the unselfish nature of her heart, which has been gently suggested in the last line of the preceding stanza. Her goodness to the poor and to servants mentioned, as it is, before her goodness to kindred and friends makes the final point, "To nothing but herselfe, severe."(l. 15) stronger because we have had made clear to us her understanding of the meaning of the earlier "pious duty." The disciplined arrangement of the verse here in this fifth stanza--the way in particular the antitheses work--helps to define the discipline of this life for us.

The "So" which prefaces the penultimate stanza is therefore justified by what has preceded it, and it also reminds us of the fact that an argument is being put forward. The possible question that might arise about her virginity disqualifying her from fulfilment is anticipated and put neatly aside where it belongs. In view of its

placing, the wit of "Chaste Poligamie" is acceptable: we allow "Poligamie" as legitimate because it implies the kind of intimate relationship with virtue that has been made clear to us, and it is not pursued beyond its immediate witty usefulness in the poem. In addition, it shows off her virginity as a special kind of advantage, revealing Carew as alert to the possibilities inherent in such a compliment as "a Bride / To every Grace" and able to discipline his impulse to exploit them too far, which would be jarring in this context.

Finally Carew turns to the reader of this inscription to remind us properly of the frailty of our lives. A link is made with the opening stanza--"dust" occurs in the first and last lines of the poem--but here the lesson is made explicit: the body which contains these virtues, however precious and purely tempered, will "crumble to dust." The assertion is, in a sense, more than we expect for though we know all flesh is grass, the idea of virtue as frail and all too soon as insignificant as dust may seem less than Christian. Carew's implication would seem to be that from our mortal and therefore limited viewpoint, on the death of such a girl, that it is how it appears. Her virtues, in so far as she characterised them, are gone. In this respect, the conclusion of the poem seems to me very powerful.

The poem serves Leavis well as his demonstration of the workings of the line of wit, but it will also help

to justify Winters' point about the resolution of styles. Such conceits as we find here are effects derived from ornate poetic practice, but though it is true that they remain striking in this context, which is predominantly plain in diction and syntax, I do not think this makes the use of Winters' terms inapplicable: Carew has incorporated such images appropriately into the poem's framework--in other words he knows how and when they can be used in a poem of this nature. This required a delicate sense of occasion as well as a perception of what it is possible for an individual style to do. The epitaph is interesting because it demonstrates Jonsonian and Donnean techniques working together; it is moving because Carew had managed to create <u>this</u> poem by means of these techniques.

As a result of Leavis's note on this poem, it is probably one of the few serious poems by Carew which is relatively well-known. However, I think it remains true to say that on the whole his longer poems have not received the kind of close scrutiny they deserve. Even the epistle to Jonson which is finer than the elegy on the death of Donne, as I hope to show, is neglected in its favour, no doubt because Donne is still the more "popular" poet, and because it seems to give us a neat and quotable expression of contemporary opinion with which we can largely agree. I do not wish to imply that the lyrics I have just discussed are trivial, but to stress that Carew ought to be recognized by his best work and that must include more of his longer poems than are usually found in anthologies. It is

certainly uncommon to find his finest couplet poems considered as typical of his achievement, even though they are as skilful as his best lyrics and, to use Winters' description of Jonson's longer poems, altogether "more weighty" (Winters, p. 70). This neglect is a pity, for they reward the kind of study we are always prepared to give, for instance, to Donne; their value can be understood clearly if we examine them bearing in mind again what Winters has to say about Jonson's poetry, particularly his belief that "Jonson's major poems have been neglected in favour of his minor poems, masterly performances in themselves, but less illustrative both of Jonson's genius and the age" (Winters, p. 70). The resolution of the plain and the ornate styles which we find in Jonson's epistles is also present in Carew's longer poems: but in them it is to be seen most particularly in that "fine control of nuances of feeling" (Winters, p. 63) which Winters speaks of Jonson exemplifying. In the best of them, we are moved by Carew's skill in tackling important issues with wit and seriousness, a skill which places him closer to Jonson than is usually recognized, despite the general knowledge that he was one of the Tribe of Ben. Indeed, a close examination of these poems should make us increasingly aware of the vital influence of Jonson in setting the poetic and critical standards of his age.

It is true that "The Spring" (Dunlap, p. 3), a relatively short couplet poem is usually included in anthologies of seventeenth century poetry. The

reasons for this are worth some brief speculation: "The Spring" is in some ways an interesting poem, but I believe its inclusion among Carew's better known poems is the result, not of its stylistic merits, but of the fact that, of his couplet poems, it is the one which can most easily be pointed out as similar to his lyric poems. Actually it differs considerably from them as I hope to show, but because Carew's style has not won much close attention, this difference has been easy to overlook in the attempt to classify him simply as a minor lyric poet and by observing merely the poem's subject-matter and nothing else. It is an interesting poem because it treats a conventional subject of love poetry which we would expect to find dealt with not in couplets but in a lyric--that is, the lover's concern over the coldness of his lady. Concern is perhaps not quite the right word as the poet's restraint is such that at no stage do we feel he speaks out of pique or even acute distress of any kind. It is the couplet measure which helps to make the poem more like an observation of human perversity than a lover's lament.

Carew's control over feeling is one of the most striking features of his lyrics; that this is also true of his best couplet poems must result from his thorough grasp of how various styles work, of how conventions can be transformed by altering the style in which they are treated. For instance, in "The Spring," there are two conventional ideas working together--the lover bemoaning

the coldness of the lady, and the coldness of the lady in contrast to the warmth of the natural world; however, by choosing to write about these in couplets, many of which are not closed, by not introducing the contrast until almost half way through the poem, and by letting the quality of his observations about the spring imply his own warmth which then need not be described, Carew has transformed these ideas and made them topics for a light discourse, not only for a lyric. He can limit his description of the lady to the telling minimum: the opening focus on the season:

> Now that the winter's gone, the earth hath lost
> Her snow-white robes, and now no more the frost
> Candies the grasse, or castes an ycie creame
> Vpon the silver Lake, or Chrystall streame:
> But the warme Sunne thawes the benummed Earth,
> And makes it tender, gives a sacred birth
> To the dead Swallow; wakes in hollow tree
> The drowzie Cuckow, and the Humble-Bee.
> Now doe a quire of chirping Minstrels bring
> In tryumph to the world, the youthfull Spring.
> The Vallies, hills, and woods, in rich araye,
> Welcome the comming of the long'd for May. (11. 1-13)

means that when the lady is introduced she is made to seem startlingly unnatural simply by juxtaposition--the poet has no need to elaborate her coldness:

> Now all things smile; onely my Love doth lowre:
> Nor hath the scalding Noon-day-Sunne the power,
> To melt that marble yce, which still doth hold
> Her heart congeald, and makes her pittie cold.
> (11. 13-16)

Moreover, he is able to imply in the final couplets just what the lady is missing by her unnatural behaviour, through his reference to Amyntas and Chloris:

> . . . but in the cooler shade
> Amyntas now doth with his Chloris sleepe
> Under a Sycamoure. (11. 20-22)

This kind of restraint makes his voice sound more authoritative than it would if he had dwelt upon his own distress or on her loss. The last line draws together all the implications of the poem by contrasting June and January at either end of the line: "June in her eyes, in her heart January" (l. 24); the force of the lady's unnaturalness is thereby felt more sharply.

Such a treatment of this subject could not have been successful in quite this way in a lyric. Because of the couplet's ability to convey discourse with such restrained fluency, Carew can arrange his observations in a more diffuse manner to include more details which will show up his lady's coldness and emphasise its unnaturalness than would seem proper in a lyric. This can be illustrated if we consider briefly Morley's madrigal which has the same theme:

> April is in my mistress' face,
> And July in her eyes hath place,
> Within her bosom is September,
> But in her heart is cold December.[5]

Morley's design is to capture as neatly as possible the way his mistress' behaviour reflects the four seasons perfectly. He is not concerned to elaborate the notion nor to consider its implications. The kind of detail about winter and spring we find in Carew's poem are not called for here because Morley is clearly not embarking on a discourse concerning, however lightly, cold behaviour. I am not suggesting that Carew's poem is, in any sense, a profound investigation; it is simply that the style allows him

to tackle his subject very differently. William Bowman Piper's observation, in his chapter on Carew in The Heroic Couplet,[6] that Carew's material could have been arranged in closed couplets had Carew so chosen, helps me to make a further point here about the choice of style: in selecting neither the lyric form nor the closed couplet, he has taken a discreet middle way to allow himself the kind of breadth of comment that would have been hard to achieve in either of the other two styles. This is why the poem makes a good example of the skill with which Carew manipulates styles to suit his purpose, but without any overt display of that skill. It is not a plain style but some of its virtues are the result of Carew's knowledge of the plain style; it is not an ornate style but again some of its charm is a result of a knowledge of the cadences and metaphors of Petrarchan practice. Such lines as these, for example:

> . . . and now no more the frost
> Candies the grasse, or castes an ycie creame
> Vpon the silver Lake, or Chrystall streame:
> But the warme Sunne thawes the benummed Earth
> And makes it tender, (11. 2-6)

are simple in their syntax and even at times plain in their diction, yet, simultaneously, the metaphor describing the frost's effect is delicately ornate. We are made to feel the landscape of winter to be beautiful but artificially rigid, characteristics deliberately put before us in this way so that later they can take on more significance when seen to belong to the lady. Carew therefore does not

have to state, like Campion,

> From law of nature they digress
> Whose form suits not their mind;[7]

his poem demonstrates this to be so.

So although "The Spring" is far less important than, for instance, the poem to Ben Jonson which I will discuss later, it does illustrate well some of the virtues which a thorough grasp of styles can impart even to a poem not preoccupied with matters of central significance. It is not, therefore, quite the kind of poem it is usually taken to be, and the skill it reveals, though it seems so easily carried, is the outcome of Carew's knowledge of how delicately style can alter convention.

In "The Spring" we see Carew effecting a compromise between the lyric and the epistolary styles. In "To my worthy friend Master Geo. Sands, on his translation of the Psalmes" (Dunlap, p. 93), we find him writing a proper epistle, but one in which there is an interesting resolution of plain and ornate styles. Carew shows assurance in handling the style proper to the epistle; he has, it seems, observed Jonson's advice (concerning epistolary prose style, but obviously equally applicable to such style as this) to consider "what fits yourself, him to whom you write, and that which you handle"[8] in the matter of composition, but the poem is remarkable, too, for what it reveals of Carew's attitude towards his own work and style, subjects he rarely touches on in so direct a manner as this. The poem does not in fact dwell in any detail upon

Sandys' achievement: the achievement is itself the occasion for Carew to take up his own reaction to it as a poet.

It is written in heroic couplets which in the way they are controlled give firmness and weight to the poem's argument. There are, it is true, moments in the poem where its composition is not as clear and authoritative as it ought to be, but on the whole its structure works well enough to give the subject coherence and strength. In any case, I am not trying to argue that this particular poem is the finest of its kind in Carew's work, but that it shows the kind of stylistic skill in handling an important issue which deserves recognition.

The argument is straightforward: Carew asks that the seriousness and devotion of Sandys' work on the psalms be inspiration to him to change his direction as a poet, to concentrate his mind on his God, and to abandon his pursuit of fame. The details of this argument, however, are worth closer attention than this general outline might suggest. Indeed, some of them movingly exemplify how, because of the styles available to him, a poet like Carew, whose preoccupations are not usually those of the devout, can take up such matters with clarity and intelligence and treat them in the manner which is appropriate to them. This is, I suppose, a commonplace of Donne criticism, but it is not said about Carew.

Although Carew opens with the direct personal statement of:

I presse not to the Quire, nor dare I greet
The holy place with my unhallowed feet;
(11. 1-2)

he leaves that "I" behind in the third line where it is transmuted into "My unwasht Muse." The Muse then occupies the next sixteen lines of the poem. This transition is accomplished through the discreet use of the pun on feet at the end of the opening couplet, which connects Carew as man to Carew as poet and therefore allows him to speak of himself in terms of his muse, while simultaneously distinguishing himself clearly from Sandys, whose inspiration is God. This first movement of thought continues almost to the middle of the poem: his muse will be content to gain merely "a lay-place": since it is not ordained to any high office, simple admiration is all the respect it can pay to Sandys' achievement. Carew concludes this section, however, by suggesting that even this, his "unwasht Muse," could be wholly taken over by the far greater inspiration of God, through the kind of influence Sandys' work exerts:

Who knowes, but that her wandring eyes that run,
Now hunting Glow-wormes, may adore the Sun,
A pure flame may, shot by Almighty power
Into her brest, the earthy flame devoure.
(11. 15-18)

At this point the subject changes from the muse to "My eyes":

My eyes, in penitentiall dew may steepe
That brine, which they for sensuall love did weepe.
So (though 'gainst Natures course) fire may be quencht
With fire, and water be with water drencht.
(11. 19-22)

The reason why Carew chooses to specify his eyes quite

suddenly here is hard to discover: the next transition to the soul in line 23 would be understandable if the move were from the muse to the soul, and the figure of hunting in line 16 would then be neatly and closely followed by that of "tir'd with pursuit of mortal beauty" in lines 23 and 24. But, as it is, the sudden attention we have to give to Carew's eyes disrupts the developing pattern for the sake, or so it seems, of introducing the dramatic paradox of fire being quenched with fire and water being drenched with water. Both the ornate quality of the diction and the striking metaphors sound false in this context: Carew appears to be recommending such signs, but by placing them as he does in this argument and expressing them in this way, the force of the two couplets is lost. It is the only place in the poem where we feel the poet not wholly in command of his material. However, it may be that he wished to specify his eyes in such a way precisely because it is his eyes which have misled him to pursue "sensuall love," and which henceforth must not be the agents to trust.

Whatever the intention, the poem's development here is not clear enough. Nevertheless, when Carew turns to his "restless soule" in the next movement of thought, the proper direction of the poem is resumed and this time with more authority and seriousness than before. Had Carew chosen to address his entire poem to Sandys through the device of his muse, no doubt the result might have been as

clear in thought and as polished in expression as the first part of this poem is, but it would have lacked the resonance that the final part now gives it. The device, in other words, would have tended to make the poem not less than a compliment, but not more either, whereas its use here is both discreet and appropriate enough to set off the final part of the poem with special power. There is a kind of progression in terms of the more nearly total involvement of the whole self, which Carew suggests by changing the subjects at various stages of the poem: he moves from his Muse to his eyes to his soul before coming finally to the inclusive "I" of the last eight lines. There is no strict logic here but there is an impressive sense of the poet handling his material with a sound knowledge of its significance; moreover, this device of address, found so often in Petrarchan poetry, and so alien to the style of an epistle, is used here in the service of a serious purpose.

Before examining the final part, I would like to discuss briefly the style of the poem's opening to emphasise that it is not only in the conclusion that Carew shows his skilful handling of the styles available to him. The syntax of the opening couplets is remarkably plain:

> I presse not to the Quire, nor dare I greet
> The holy place with my unhallowed feet;
> My unwasht Muse pollutes not things Divine,
> Nor mingles her prophaner notes with thine;
> (11. 1-4)

and where the diction may at first seem ornate, it can be

seen in fact to be perfectly suited to Carew's preoccupation with the contrast between "fond love" and "immortal love." The words "unhallowed," "unwasht," "pollutes," "prophaner" all set the tone for the poet's attitude towards his own previous work when he compares it with Sandys' achievement. The ease with which these lines are expressed, partly accomplished through the uninvolved syntax, partly through the enjambment, partly through the direct admission that his place will not be to emulate but simply to take proper account of Sandys' work, obviates any undue concentration on these thematic words--by this I mean that they do not for a moment seem intrusively self-deprecating, but rather used simply as they ought to be in this particular context. This proper assessment of self is indeed a characteristic of the whole poem and is especially evident in the final section, to which I now return.

After the clarity of the opening, this last movement of thought is the most emphatic: no longer are we confronted with the recurring use of "may" (the word occurs six times in the preceding fifteen lines) but instead with this:

> Prompted by thy example then, no more
> In moulds of clay will I my God adore;
> (11. 28-29)

where the trochaic opening and the placing of "no more" give considerable force to the declaration. The last four lines of the poem, which are most moving, are interesting for the contrast made so unobtrusively between the "will"

of the previous four lines and the "shall" of these concluding lines:

> Then, I no more shall court the verdant Bay,
> But the dry leavelesse Trunke on Golgotha;
> And rather strive to gaine from thence one Thorne,
> Then all the flourishing wreathes by Laureats worne.
> (11. 32-36)

The difference seems to arise because Carew wishes to distinguish between an active wish, willed by him to bring about radical change in his heart, and the result of that wish which can be put only in the simple future tense because it cannot be willed--it will follow on the heels of the intention if that intention is sufficiently devout. He will be able to abandon his court ship of the verdant bay only if he adores his God enough. This distinction reveals a most delicate understanding of his own attachment to worldly rewards at the same time as it expresses his strong desire to seek those that are more lasting. The poem therefore concludes positively even though we are aware of Carew's uncertainty about the possibility of achieving such contentment: the positive note lies in the manner in which Carew grapples directly with the issue, admits the weariness of the vain search for satisfying earthly reward while sanely prefacing the whole section with that clear-sighted "perhaps" (line 23) which modifies gently all that follows it.

The language of this last part conveys strongly Carew's grasp of the styles available to him. His dexterity in managing the couplet is particularly clear in these lines:

Perhaps my restlesse soule, tyr'de with persuit
Of mortall beauty, seeking without fruit
Contentment there, which hath not, when enjoy'd
Quencht all her thirst, nor satisfi'd, though cloy'd;
Weary of her vaine search below, Above
In the first Faire may find th'immortall Love.
(11. 23-28)

What we hear in them is the speaking voice, an effect achieved through the use of mid-line pauses, enjambment, and a syntax which, though involved, is nevertheless the syntax of well-organized speech. The thought is carried over through three couplets without any sense of strain, and with the desired effect of making us wait for the crucial last line of the six: "In the first Faire may find th'immortall Love" (l. 28). Indeed the lines in which two mid-line pauses occur as well as end-stopping (11. 24-25) create an appropriately uneven sense of something incomplete in juxtaposition with the two which follow them. The conventional religious vocabulary is actually free from unnecessary embellishment; there is still progression in the argument: the recognition that the search is vain is a step forward from the simple admission that the pursuit of mortal beauty is exhausting. Again it is the word "may" which ends this part with such moving clarity of perception.

The final four lines of the poem seem to reveal Carew using the metaphors of the ornate style in a context in which they are made to serve a "more weighty" (Winters, p. 70) purpose:

Then I no more shall court the verdant Bay,
But the dry leavelesse Trunke on Golgotha;

> And rather strive to gaine from thence one Thorne,
> Than all the flourishing wreathes by Laureates worne.
> (Dunlap, p. 94)

The stark simplicity of "the dry leavelesse Trunke on Golgotha" provides an extremely serious counterbalance to the lightweight associations of courting the verdant bay. Admittedly the verb in both cases is "court": this is a minor flaw, for the implications suggested by the idea of courting Christ on the cross are almost entirely inappropriate, but what happens as we read these lines is that the shallow associations are wholly submerged by the impressive vision of "the dry leavelesse Trunk," and also by the new and vigorous verbs "strive to gaine" of the concluding statement. The reference to Golgotha stresses the bareness of Carew's vision of the future when compared with the past; "dry" and "leavelesse" make this clear but the specifying of Golgotha, the place of skulls, at the end of the same line underlines the point with an increased effect of bleakness. Carew's view of the responsibilities his new commitment may place upon him is fitting for he speaks still as the lyric poet, and it is therefore understandable that he should not yet be able to grasp fully his possible future rôle except in terms of an unfamiliar aridity. The connotations of these words ("dry leavelesse") alongside those of "one Thorne" in the next line show us that Carew had a sharp awareness of what would have to be left behind if he were to devote himself to this new direction in poetry; he is far from thinking

So rich a chaplet thence to weave,[9]
As never yet the King of Glory wore:

the intimation he gives us is that he knows there will have to be a sacrifice, but he has the discretion in the poem to avoid going into it further at this stage, while his conversion is still a matter of hope not fulfilment. That the poem's style should retain elements of ornate practice in the way it does can therefore be seen as linked to Carew's intention in raising this subject in verse.

In the poem to Sandys, Carew is chiefly concerned with his own response to Sandys' achievement, and its effect on his art. In the next poem I would like to discuss, "To the Reader of Master William Davenant's Play" (Dunlap, p. 97), his attitude to his subject is more detached: the poem is partly a consideration of what intelligent judgement means in a civilised society and what its relationship is to taste. It is not a wholly successful poem though one wishes it were because its subject is important and its style is in many instances perfectly suited to its matter. It is for these reasons that it is worth attention and because the authority with which Carew speaks places him close to Jonson in outlook and manner.

The subject is a central one:

> Things are distinct, and must the same appeare
> To every piercing Eye, or well-tun'd Eare.
> (11. 11-12)

The utterance is marvellously plain and direct. Once again we can see the couplet holding the argument firmly yet

flexibly together as it extends its authoritative tones across the lines:

> From this Similie
> Some have deriv'd an unsafe libertie
> To use their Judgements as their Tastes, which chuse
> Without controule, this Dish, and that refuse:
> (11. 3-6)

The controlled speaking voice is clearly heard but if we notice how the metre is organised, we can see how strongly Carew is in charge of his material: the voice does not damage the couplet structure in any way. For instance in line 6: "Without controule, this Dish, or that refuse" the clearly punctuated caesuras ensure that the words "this Dish" receive almost equal stress so that "this" can be emphasised just enough to set it up against the "that" in the following phrase to which it is tied and which, unlike "this," is naturally stressed within the iambic pattern of the line. This may seem a very minor point but it does illustrate Carew's attention to the details of metre in creating the structure of the poem's thought. The distinction being made between judgement and taste is at the centre of the poem. Carew's criticism is aimed justly at all those who pretend to be able to judge art properly when they have no understanding of the meaning of true judgement. By the end of the poem they cannot even claim to possess taste, let alone judgement. Carew makes clear that the kind of distinctions commonly made between "the sad, merry or humorous" are not distinctions of judgement at all but merely those of taste; judgement consists in

the ability to perceive what is essential, that is, the good and bad within each kind of art. Carew is in no doubt about this:

> So you may
> Affect a sad, merry, or humorous Play
> If, though the kind distaste or please, the Good
> And Bad, be by your judgement understood;
> (11. 17-20)

the placing of the words "good" and "bad" and the use of caesuras in these last two lines give vigorous emphasis to the point.

Until this stage in the poem, Carew has dealt with the general matter of how judgement and taste should work; in the final third of the poem, he turns to the question of Davenant's play which was the occasion prompting him to write. It is here that some difficulty arises for it seems that the idea of judgement, so central to the major part of the argument, is dropped altogether, and taste--that is, Carew's taste for Davenant's play--takes over. With the words which open the section: "But if, as in this play, . . . " (1. 21) we expect a new development, and we expect it to be directly related to the importance of judging rightly. The fact that judgement disappears from the poem here, makes one feel uneasy about how Carew really regarded Davenant's play. Certainly he underlines for us that his taste was deliciously pleased by it:

> . . . this play, where with delight
> I feast my Epicurean appetite
> With rellishes so curious, as dispence
> The utmost pleasure to the ravisht sense
> (11. 21-24)

and he uses this response as his touchstone of judgement in castigating those who failed to perceive anything pleasing in it at all, because taste, or sense perception--which seems to be Carew's Epicurean definition of taste here--must correspond accurately with what it meets in the external world. Hence, those that cry out "'tis insipid" of Davenant's play have profoundly impaired senses, and will be accordingly judged by men whose taste at least is sound, the "Men of better Pallat."

However, to argue this does not get round that fact that a judgement of Davenant's play is missing from the poem, and we are inevitably led to think Carew has sidestepped the crucial issue because he does not wish to hurt a friend by telling him his play is either not very good or simply bad. I do not mean that I think the poem was undertaken with so negative an intention; it seems that Carew sets out to include judgement on the play: the tone of voice in the last part does not become hesitant nor does the style lose any vigour--one is led to believe he must be continuing the issue in some obscure manner, only to discover the focus has altered. This in itself raises a question about the poise of this style, and what it can sometimes lead to. Judgement and taste are not brought together at all and as the first is superior to the second in just the way reason is superior to sense, we must feel that the transition to discussion of Davenant's play only in terms of taste cannot help but

be a slight on the play as well as a considerable diminution of the earlier power of the argument.

It will remain true that men of unimpaired taste like Carew will be able to perceive how foolish they are who can find nothing enjoyable in Davenant's play, but this is not a key consideration, neither in the poem's most authoritative terms nor in life. It is almost alarming to find that at the poem's conclusion we are too near believing Carew to have used his judgement as his taste--not of course because he could not help it, but because he wished to pay a disproportionate compliment to his friend.

Perhaps the best that can be said of this final part of the poem, and it shows Carew to be more honest than I have hitherto stressed, is that he is saying all that can be said about this play. He wishes to pay tribute to his friend's work; he wishes to do so in an important context; he wishes to say what he actually did enjoy very much in it; and he hopes, by bringing these together in the kind of style in which they could be brought together, he can somehow unite them to confound all criticism of Davenant's play. He cannot make this work--but this fact saves the poem in a sense: had Carew let his friendship overcome his judgement and allowed himself to judge Davenant's work a true masterpiece, we would not find the poem of much value. As it stands, is seems to me an interesting example of the pitfalls of the complimentary poem, handled by a poet who knows what they are, and

despite falling into some of them, manages to say some valuable things.

The strength of what is best in the poems to Sandys and to Davenant seems to be the result of what Leavis calls Carew's conscious maturity. He implies that such a strength would have been impossible to achieve had the poet not fully grasped the stylistic traditions available to him, in order to create a style "both mature and, while contemporary, traditional" (Leavis, p. 17). These are not poems of "light grace" but their assured command of the right tone of address reveals to us that outside the lyric Carew's poise can be equally certain. However, as I suggested in discussing the poem to Davenant, the flaw in it shows that the achievement of poise can itself be dangerous: the poet may try to maintain it at the expense of the truth. In seeking to avoid confronting Davenant with a total judgement of his play, Carew has produced a poem in which his poise is seen to lead to an evasion of the facts as they are. At best, a poet's command of poise will allow him to speak the truth with as much discretion as the occasion warrants; its chief danger will be the extent to which he allows it to dictate his manner for him.

The poise and strength found in Carew's best non-lyrical poems are Jonsonian. They are seen most clearly in such complete achievements as "To A.D." (Dunlap, p. 84) and "To Ben Jonson" (Dunlap, p. 64), but in the poem to

Davenant as well, the authority of

> Things are distinct, and must the same appeare
> To every piercing eye, or well-tun'd eare
> (11. 11-12)

consists in a Jonsonian moral directness in which metrical stress and caesuras are perfectly placed to give weight to the utterance. Similarly in these lines in the same poem:

> But if I scent a stench, or a perfume,
> Whilst you smell nought at all, I may presume
> You have that sense imperfect: (11. 15-17)

and in these from the poem to Sandys:

> I presse not to the Quire, nor dare I greet
> The holy place with my unhallowed feet;
> (11. 1-2)

we are aware of language used in the way which Jonson in Timber, or Discoveries calls "plaine and customary" (Jonson, p. 620), such as men who know what "the consent of the Learned" (Jonson, p. 662) means, may use to address one another. In the first quotation from the poem to Davenant, we notice Carew's completely confident wit in the understatement of "I may presume," following as it does the bald directness of "Whilst you smell nought at all"; in the second quotation, the tone of humility is exactly adjusted to the occasion of Carew addressing Sandys on a serious matter. In each case we are aware of the poet's appropriateness of choice. For at least the major part of the poem to Davenant Carew speaks clearly "out of the observation, knowledge and use of things" (Jonson, p. 620)--otherwise he would not be able to speak as he does of judgement and taste. We are reminded of his seriousness

by Suckling's comment about him in "Sessions of the Poets":

> His Muse was hard-bound, and th' issue of's brain
> Was seldom brought forth but with trouble and pain.[10]

Although the best of his poetry reflects none of this "trouble and pain," we should remember that when Jonson writes about "pure and neat language" (Jonson, p. 620) he never for a moment suggests its attainment is easy; indeed, he discusses it in a section of Timber, or Discoveries where one of his main concerns is the necessity of taking "trouble and pain," however tedious they may seem: "Hee [Plato] labour'd, so must we" (Jonson, p. 619).

A poem which illustrates in some degree how Carew tackles a conventional issue, the difficulties of which he deliberately raises in order, it seems, to overcome them, is "Obsequies to the Lady Anne Hay" (Dunlap, p. 67). The poem concerns in part the predicament of the courtly poet called upon to lament the death of a young noblewoman whom he did not know, whom he has never even seen. The opening verse paragraph is beautifully organised and expressed:

> I Heard the Virgins sigh, I saw the sleeke
> And polisht Courtier, channell his fresh cheeke
> With reall teares; the new-betrothed Maid
> Smild not that day; the graver Senate layd
> Their businesse by; of all the Courtly throng,
> Griefe seald the heart, and silence bound the tongue.
> I that ne're more of private sorrow knew
> Then from my Pen some froward Mistresse drew,
> And for the publike woe, had my dull sense
> So sear'd with ever adverse influence,
> As the invaders sword might have, unfelt,
> Pierc'd my dead bosome, yet began to melt:
> Griefe's strong instinct, did to my blood suggest
> In the unknowne losse peculiar interest.
> But when I heard, the noble Carlil's Gemme,

> The fayrest branch of Dennye's ancient stemme
> Was from that Casket stolne, from this Trunke torne,
> I found just cause, why they, why I should mourne.
> (11. 1-18)

From being a mere onlooker at an occasion for grief, Carew involves himself by careful degrees in that occasion so that by the last lines of the section he has found "just cause" why he should join the community of the court in mourning. The mode of expression is "consciously urbane, mature and civilised" and helps to define this community in mourning as a reflection of that "ideal community, conceived of as something with which contemporary life and manners may and should have close relations" (Leavis, p. 19); no specific word or action moves him to participation in the general grief--it is rather the sum of subtle human influences the court embodies that lead him to find significance in this death. The process of altering his attitude is captured in such words as "began to melt" and "did to my blood suggest," which accurately but briefly convey the indefinable and gradual nature of the conversion.

This movement of thought, which suggests aspects of the courtly world so clearly, and in so doing pinpoints the influences which might move an intelligent man to sympathy, and which admits with disarming honesty Carew's own previously casual attitude to both public and private grief, is carried through with absolute clarity and certainty of expression. Moreover, I think there is evidence at least in this first part of the poem of that resolution of styles of which Winters speaks. Carew's tight control

of the couplet makes us feel he is speaking what he can "the nearest way" (Jonson, p. 624), never for an instant losing "grace and clearnesse" (Jonson, p. 624). A metaphor such as the courtier channelling his cheeks with tears, cannot be called ornate because of the word "reall" and its placing in the line. Certainly the idea of the poet's dead bosom pierced by the invader's sword, is ornate, but as in the case of similar metaphors in the poem to Sandys, there are here subdued to the context in which they work, a context which, because of Carew's directness of manner and clarity of thought, we sense to be as real as the courtier's tears:

> I heard the Virgins sigh, I saw the sleeke
> And polisht Courtier, channell his fresh cheeke
> With reall teares. (11. 1-3)

This opening is totally plain in syntax and its metaphor seems, to use Jonsonian terms, to be one of commodity (Jonson, p. 621): it allows Carew to suggest briefly but tellingly the characteristics of the courtier's demeanour which in their formality and charm usually make it difficult to assess his sincerity. Once again we find an ornate idea thereby given an important function to perform. What follows it:

> the new-betrothed Maid
> Smil'd not that day; the graver Senate layd
> Their businesse by; (11. 3-5)

is without any such metaphor and is again straightforward in syntax; so that even by the fifth line of the poem we are aware of the intelligent adjustment of style to purpose, reinforced by the way the enjambed couplets

suggest a well-controlled speaking voice where the emphases fall exactly where we need them, for instance, on "reall" and on "not" in lines 3 and 4 respectively.

The poem as a whole falls into three distinct parts. In the second the poet faces the problem of how to eulogise the girl adequately if he never knew her in "her mortal state" (l. 24), concluding that the conventional methods available to him will not do in this case:

> These are dull wayes, by which base pens, for hire,
> Dawbe glorious vice. (ll. 39-40)

The placing of that "for hire" is a reminder to us that Carew is speaking as one who has found "just cause" why he should mourn, that the poem is not intended to be a mere exercise in the formal expression of grief.

His answer is to ask that Anne Hay be judged by her peers, and the final section of the poem is almost a catalogue of how each living rival will take up her individual graces, so that posterity will be amazed and her spirit will take pride, "Thus even by Rivals to be Deified" (l. 74). In a sense, however, this answer frees him from active responsibility in trying to assess the meaning of her death, and to me is the reason why this last part of the poem fails to fulfil the promise of the opening. In that opening, one was led to believe Carew was about to discover more significance in this death than he had thought possible. It turns out that he is really at a loss to find this, and even lines like

> Though niggard Time left much unhach'd by deeds,

> They shall relate how thou hast all the seeds
> Of every Vertue, which in the pursuit
> Of time, must have brought forth admired fruit.
> (11. 59-62)

in which the couplet is working nicely to give emphasis to the lady's potential, sound too much like hollow praise in their context, that is in the mouths of her rivals. If Carew could have convinced us of the sincerity of her rivals' praise, he might have succeeded in making us feel his idea was sound as well as clever, but as it is, we do not feel ready to believe "the mouth of envy" (1. 63) as saying anything more than it is expected to say, especially when the list of beauties and virtues does not create a powerful sense of this lady's distinction. In this respect, the epitaph on Lady Maria Wentworth, which I discussed earlier, is much more successful.

However, I did not raise this poem for discussion in order to highlight its faults but rather to indicate how in its first section it provides another example of Carew's modulation of style "in response to the complexity of the material." This phrase comes again from W. B. Piper's assessment of Carew (Piper, p. 254) where, albeit briefly, he pays tribute to Carew's handling of the couplet at the same time as he links Carew's achievement with Jonson's. Of this style at its best he says: "the professions seem sincere, the criticism just, and the . . . utterance . . . so variously and yet so precisely measured as to seem like a perfect manifestation of sense and reason" (Piper, p. 254). This, of course, is not true of "Obsequies to the

Lady Anne Hay"; I simply want to emphasise that, in it, Carew's handling of the manner in which private and public grief may in certain situations, become one, reveals him approaching the achievement of his finest poems.

Before turning to them, however, I think it is necessary to consider the significance of another poem, also in couplets and probably better known than some of Carew's other and finer couplet poems, that is "The Rapture" (Dunlap, pp. 49-53). It does not seem to be as interesting a poem as those I have already raised, even with their shortcomings, but to note some of its defects before pointing out the virtues of "To A.D." is a useful way of stressing just how fine those virtues are. "The Rapture," for all its sensuous detail, does not reveal that fine awareness of nuances of style to which Winters refers, and as a result, it will not compare favourably with "To A.D." as a love poem. Like Donne's Elegy XIX (Grierson, p. 119) the poem is taken up with the subject of sexual enjoyment. It is, however, a considerably longer poem than Donne's and its style is much more florid. These two facts make its effect extremely diffuse and at times oddly absurd. The following lines come from the central part of the poem where physical pleasure is dwelt upon at length:

> Then, as the empty Bee, that lately bore,
> Into the common treasure, all her store,
> Flyes 'bout the painted fields with nimble wing,
> Deflowring the fresh virgins of the Spring;
> So will I rifle all the sweets, that dwell
> In my delicious Paradise, and swell
> My bagge with honey, drawne forth by the power
> Of fervent kisses, from each spicie flower.

I'le seize the Rose-buds in their perfum'd bed,
The Violet knots, like curious mazes spread
O're all the Garden, taste the ripned Cherry,
The warme, firme Apple, tipt with corall berry:
Then will I visit, with a wandring kisse,
The vale of Lillies, and the Bower of blisse:
And where the beauteous Region doth divide
Into two milkie wayes, my lips shall slide
Downe those smooth Allies, wearing as I go
A tract for lovers on the printed snow;
Thence climbing o're the swelling Appenine,
Retire into thy grove of Eglantine;
Where I will all those ravisht sweets distill
Through Loves Alimbique, and with Chimmique skill
From the mixt masse, one soveraigne Balme derive,
Then bring that great Elixar to thy hive.
(11. 54-78)

The detailed series of pictures which the metaphors evoke, and which the use of enjambment often runs together, does not generate any sense of passion, but rather of Ovidian fancy run wild. Carew seems so intent on showing how elaborately he can adorn each aspect of his lovemaking that he fails to convince us of the importance of his actual love. Even if it is argued that this is not his intention here, there still remains the objection that such a passage as I have quoted is not successful even as a piece of erotic verse: it is simply not clear enough. In attempting to follow Carew's meaning exactly, we find the profusion of horticultural images more ludicrous and muddling as we go along.

Nowhere in the poem do we sense those subtle shifts of feeling which are so integral and moving a part of "To A.D." (Dunlap, p. 84). The consistently fanciful elaborations, which inevitably draw attention to themselves, prevent the style from taking hold of the kind of serious-

ness which would make the poem more interesting and more important. There are, it is true, a few moments which suggest very briefly more profound aspects of the relationship than the poem as a whole confronts: for instance, here:

> And so our soules that cannot be embrac'd,
> Shall the embraces of our bodyes taste.
> (11. 43-44)

and here:

> . . . those powres
> That blesse our loves, and crowne our sportfull houres,
> That with such Halcion calmenesse, fix our soules
> In steadfast peace, as no affright controules.
> (11. 95-98)

but in the first of these examples, the expression is so lame that it fails to move us; and in the second, such words as "steadfast peace" strike us as odd placed so near to "sportfull houres," and particularly because they suggest a meaning which the poem never properly examines. Moreover, where in "To A.D." we feel the length to have a real function in persuading the lady out of her irrational but understandable diffidence, here in "The Rapture" the length has no such rational purpose. One elaboration is allowed to justify the next: so we have several sections beginning in these ways, "There," (1. 35), "Meanwhile" (1. 45), "Then," (1. 55), "Then," (1. 68), "Now," (1. 79). The effect is inevitably tedious because we cannot discern what structure Carew wishes to give to the poem. In any case, the heavily ornate language comes between us and any understanding of love or of sexual delight which Carew

wishes to convey. To say that such a style suits Ovidian eroticism is only to emphasise how limited this kind of writing is.

In a poem like "The Rapture," Jonson's influence is scarcely felt, but in "To A.D." we are aware throughout that Carew is a pupil who understood fully all that Jonson had taught him. Both "To A.D." and "To Ben Jonson" (Dunlap, pp. 64-65) deserve very careful study as they exemplify consistently Carew's mastery of the styles he knew, and as a result, they are his finest poems. This is not just to speak relatively in terms of Carew's other poems: these two verse epistles ought to stand out as among the important achievements of the seventeenth century.

"To A.D." is never, as far as I know, discussed as one of Carew's finest or even most characteristic poems; even Edward Selig, in the only full length study of the poet, pays it very scant attention.[11] This may be because as far as epistles are concerned, the notion seems to be that Carew's reputation in this kind of writing is somehow a reflection of Donne's and Jonson's, whereas because A.D. is unknown, the poem about her is seldom looked up, let alone examined. Alternatively, it may be ignored because it is a love poem but not a lyric, and so will not fit conveniently into the categories reserved for Carew's poems. This is ironic for it is much more like the poem to Jonson than it may seem at first, and as a love poem, its carefully poised argument, which takes such sensitive

account both of the lady herself and of the importance of truth, makes it a more significant love poem than many of Carew's better known but lyrical poems.

Each poem addresses itself to an individual in order to give praise and advice: indeed the advice in the context of the praise is nicely placed to elicit intelligent response from the person addressed because in each case it comes from a committed admirer. Carew's attempt in "To A.D." to make the lady value herself justly is seen as both compliment and delicate observation of her real diffidence and its consequences: in a poem of merely sugared compliment the latter would be unnecessary unless as a means to seduction. The argument of this poem, however, does not lead to the bedroom; instead it devotes itself to persuading the lady that she is under an illusion about herself which is dishonorable both to her and to the poet, who values her at her true worth.

The poem to Jonson takes up more issues than does "To A.D.": it is concerned with both the wider world in which Carew sees Jonson fulfilling a vital public role, and the more intimate world where men meet as equally civilized individuals and can say to each other the things Carew says here, as well as, most significantly of all, the interior world of a man's mind in which he must judge himself truthfully. In "To A.D.," however, Carew is not concerned with the first of these worlds--it obviously has no place in <u>this</u> poem--but mainly with the last two, which are

primary because they immediately involve questions of truth about the self. It is truth which Carew aims to discover to both Jonson and the lady, and though in the poem to A.D. the poet is taking up the truth only in relation to her and to him, this is still the essential ground on which all discourse about anything important must be built.

Although the poem "To A.D." is eighty lines long, at no stage of its discursive progress does it lose clarity, or fail to come to the kind of conclusions we are led to expect from its development. Its pattern is determined both by the rational framework Carew gives his composition and by his flexible handling of the couplet through the various approaches he takes towards the lady's self-doubt. If she is unreasonable, then he must be reasonable, and as the couplet measure is eminently suited to convey the tone of reasonable discourse between civilised men and women, so it is an especially fitting medium to persuade the lady out of an irrational belief, while still treating her as an intelligent, responsive being. It allows this discourse to move into convincing patterns of persuasion through elegant rhetorical and metrical arrangements.

Carew's preoccupation is with the antithesis of his lady's false view of herself, and his own true view: the contrast is between "the false specular stone" and the picture drawn in his heart by "Loves never erring Pensill"; if he can persuade her to exchange the one for the other, he will have moved towards his aim. But this contrast is

not defined in a series of neatly balanced closed couplets: instead the thought moves first into considering the mirror's disservice and the reasons for it, and it ranges over these for most of the opening twenty lines. The way the syntax is organised across the couplets in several instances here reinforces the forward movement of the thought, which takes up a variety of deliberately fanciful possibilities. In this respect these lines exemplify the point well:

> Perhaps the magique of thy face, hath wrought
> Upon th' enchanted Crystall, and so brought
> Fantasticke shadowes to delude thine eyes
> With ayrie repercussive sorceries. (11. 13-16)

The persistent enjambment here, and the fact that there are only two strong caesuras in four lines and no inversion, create eloquently the effect of the flow of speech, while the rhyme continues to suggest unobtrusively that this is not speech but well organised verse. It is also worth noting that within these four lines Carew has managed to include seven words which strongly underline the idea of illusion (magique, enchanted, fantasticke shadowes, delude, ayrie, sorceries), and that he is using the couplet so flexibly they can all be contained without any sense of strain.

After discussing the mirror, Carew turns to what he himself has to offer her, and asks her to judge her beauty by its effect on him. In creating this idea of himself as ideal mirror, he begins what turns out to be the longest movement across the couplet in the poem. The key word for this development lies in its introductory

couplet:

> Looke (sweetest Doris) on my love-sick heart,
> In that true mirrour see how fayre thou art.
> (11. 23-24)

where the poet's "love-sick heart" is ranged against "the false specular stone," but not with any clinching effect or exact metrical balance: we sense here that the couplet is being used to convey a consistent overall pattern in which the lady may gradually, and not suddenly, be won to a different point of view. There is no moment in this poem where we can say Carew speaks as if he were "love-sick"; he uses the word to suggest a witty alternative for the lady to concentrate upon as he draws her forth to see herself as she really is. His own love is indeed to be the means whereby she will see the truth, but his description of his heart as "love-sick" and the delightful picture he proceeds to draw of its contents, would be far from persuasive in this context and not even particularly delightful were we to believe him to be desperately serious about himself. One of the triumphs of this poem seems to me that Carew is demonstrating so perfectly that he has Jonson's advice at his fingertips--"Respect to discerne, what fits yourself; him to whom you write; and that which you handle." By not being too serious about himself, but never flippant about the lady, and preoccupied with the importance of the matter, he is able to employ various tones of address without ever being impertinent or trivial.

The ensuing long span of couplet movement which I mentioned allows Carew to dwell with some charm on what the lady may see if she turns her eyes into the mirror of his heart:

> There, by Loves never-erring Pensill drawne
> Shalt thou behold thy face, like th' early dawne
> Shoot through the shadie covert of thy hayre,
> Enamelling, and perfuming the calme Ayre
> With Pearles and Roses, till thy Suns display
> Their lids, and let out the imprison'd day;
> Whilst Delfique Priests, (enlightned by their Theame)
> In amorous numbers court thy golden beame,
> And from Loves Altars cloudes of sighes arise
> In smoaking Incence to adore thine eyes. (11. 25-34)

It is true that the sense we have here of the couplet structure is minimal; the persistent forward movement of the couplets seems deliberately designed to emphasise Carew's obvious pleasure in playing so self-consciously but not self-indulgently with a conventional idea. The parenthesis after "Delfique Priests" is particularly witty in that it pays a compliment to the lady as well as thematically reinforcing the idea of clarity as opposed to the obscurity of unreason, that "darke comment" of the opening couplet, which is now to be left behind. The diction of this part of the poem is full of words we associate with Petrarchan love poetry--pearles, roses, suns, golden beame, cloudes of sighes--and indeed with Carew's own lyric style where they are used on the whole with great precision. We are therefore perhaps surprised to find them here in an epistle, and to discover that in their context they are exactly adjusted to what Carew is trying to do. They are not used with heavy irony, but

with a delicate sense of their elaborate charm, which the lady herself is clearly meant to enjoy; the compliment is not false--it is simply limited, and deliberately so. That Carew can create such a stylised apparent digression in order to reinforce his final serious purpose, "Tis fit thou thine own value know" (l. 60), is a tribute to his tight control over his material. The situation is, in a sense, the reverse of the conventional Petrarchan one and therefore Carew can use the Petrarchan vocabulary as one of the means of gently criticising the lady, to win her over to face the truth.

At this stage of the poem, Carew turns from compliment to a more direct confrontation of the lady's attitude, and it is worth noting he makes the couplet more sharply defined here in order to emphasise his points. These two couplets:

> If then Love flow from Beautie as th' effect
> How can thou the resistlesse cause suspect?
> Who would not brand that Foole, that should contend
> There were no fire, where smoke and flames ascend?

draw the lady clearly back to the issue, and for the rest of the poem there is a more predominant sense of a tightly-knit argument: the tendency is towards definition of the situation between the poet and the lady, through a direct appeal to her to face the importance of the issue. It is also worth mentioning here that in the first of the couplets just quoted Carew is able to use a standard idea of Renaissance Platonism with such complete assurance that we realise these ideas belong to the very texture and

vitality of the court culture his verse reflects. In the fourth book of The Courtier Bembo speaks of how the courtier should behave towards the woman he loves:

> Therefore let him have a care not to suffer her to run into any error, but with lessons and good exhortations seek always to frame her to modesty, to temperance, to true honesty . . . And this shall be the right engend'ring and imprinting of beauty in beauty, the which some hold opinion to be the end of love.[12]

The advice given here seems to be so ideally taken up in Carew's poem, with such completely natural grace that we know he has properly understood its significance.

The last twenty-five lines or so of the poem take up very specifically the lady's actual state of mind and the poet's attitude towards her. We sense the argument concentrating here: of course Carew is still persuading her to see herself as she is, but he now focusses on exactly what her blindness involves. The verse maintains its colloquial ease, the injunctions to the lady:

> Appeare then as thou art, breake through this cloude,
> Confesse thy beauty . . .
> Be faire though scornfull . . . (11. 53-55)

keeping centrally before her the fact that the poet is addressing her in a civilised discourse. This couplet for instance:

> Thy crueltie doth only me defie
> But these dull thoughts thee to thy selfe denie.
> (11. 57-58)

brings to mind that Carew is concerned, within this elegantly arranged argument, with a real situation: the "darke comment," apparently made by her mirror in the

opening couplet of the poem has become "these dull thoughts," which are unmistakably the lady's responsibility; there is no longer any complimentary shifting of blame for them on to the mirror. The next couplet is perhaps the most remarkable of the poem for it clearly reveals Carew's absolute control over both the serious and lighter implications of his subject:

> Whether thou meane to bartar, or bestow
> Thy selfe, 'tis fit thou thine owne valew know.
> (11. 59-60)

It is here that we are most aware of Jonsonian weight and feeling giving authority to the couplet. This effect is created by the almost equally strong stresses on "fit thou thine owne" and the even stronger stress on "valew," which is of course the most important word in the line. The inversion at the end of the second line emphasises the seriousness of the main point, while the pauses which surround the enjambed phrase lighten the overall tone, possibly suggesting a response made by the lady in the course of the couplet, to which Carew is alive. That the couplet can delicately create the idea of this response while making a statement of such clear moral seriousness is indisputable proof that Carew knew as well as Jonson that elegance and seriousness are not incompatible, indeed that moral advice expressed elegantly is the most persuasive of all.

Between this point and the concluding couplets, Carew's tone alters in a way only possible because of all

that has gone before in the poem. It is not a jarring alteration but simply a tightening of directness exemplifying most clearly what I meant when I said the argument concentrates here:

> I will not cheate thee of thyselfe, nor pay
> Lesse for thee then th'art worth, thou shalt not say
> That is but brittle glasse, which I have found
> By strict enquirie a firme Diamond.
> I'le trade with no such Indian foole as sells
> Gold, Pearles, and pretious stones, for Beads and Bells;
> Nor will I take a present from your hand,
> Which you or prize not, or not understand;
> It not endeares your bountie that I doe
> Esteeme your gift, unlesse you doe so too;
> You undervalue me, when you bestow
> On me, what you nor care for, nor yet know.
> (11. 61-72)

The lady cannot any longer be allowed to enjoy the argument per se; she must recognise at this point or not at all who is speaking and what he is telling her. The tone of address, which is almost peremptory in its directness, implies a full awareness of the meaning of mutuality and self-respect in a relationship, qualities which the lady offends most deeply by her attitude. Her own judgement of herself is so unsure that she needs the reassurance of Carew's own steady and intelligent assessment of her, which is itself based on his proper evaluation of his own worth--an evaluation he proves to be just by tackling the matter in the way he does. His example is to be another of the means by which she will be made to shed her unease. There is no chance for her now to escape the confrontation with herself and with the poet; his analysis of her has reached its most rigorous--this is a "strict enquirie"

(l. 64) and Carew's arrangement of these authoritative comments on their relationship and on her attitude to herself reveals the certainty with which he can handle a moral issue. Particularly in the last three couplets of the part I quoted (ll. 67-72), we notice how the closed couplets and the caesuras mark off distinct points which Carew wishes to be distinctly seen. The focus is concentrated intensely on the central importance of self-knowledge.

The concluding lines of the poem sum up both the delight and the concern that the poem as a whole embodies. When we read early in the poem:

> No colour, feature, lovely ayre, or grace,
> That ever yet adorn'd a beauteous face
> But thou maist reade in thine,
> (ll. 5-7)

the lady's physical presence is perfectly bodied forth; we have no need of more than this to convince us of the attraction Carew feels for her. Now, at the poem's conclusion, when he addresses her in this manner:

> No (Lovely Doris) change thy thoughts, and be
> In love first with thy selfe, and then with me.
> (ll. 73-74)

the word "Lovely" is invested with such moving power because we have seen Carew understands her beauty in its total context. His "strict enquirie" (l. 64) is constantly modified by our awareness of his loving concern for her. That kind of concern cannot be properly delineated in the highly decorated language we find in "The Rapture." Moreover, in these final lines, the couplet is used with almost epigrammatic assurance to make finally evident the

certainty of the poet's attitude to the lady and the wit with which he can make this certainty known to her. The crispness of these lines:

> What I admire, you scorne; what I love, hate,
> Through different faiths, both share an equal Fate;
> Fast to the truth, which you renounce, I stick,
> I dye a Martyr, you an Heretique. (11. 77-80)

is partly the result of the more sharply defined couplet pattern bringing the argument to a firm conclusion, and a clear use of antithesis to set before us the opposing forces of the poem--his belief in her beauty and her denial of it--in order to link them triumphantly together in the splendid metaphor of the last line. It is splendid because Carew has managed to use the conventional metaphor of the lover as martyr, the lady as heretic, in an unconventional way: this lady is indeed a heretic for she will not acknowledge the truth about herself; the poet is a martyr to that truth as the poem so vigorously demonstrates. The metaphor still carries with it the panache we associate with the language of the religion of love, but because it is now being made to convey the truth, that panache is no longer merely selfconscious--it has become witty.

As we look back across the poem, its finely balanced organisation of compliment, criticism and good sense about the way the lady should truthfully define herself, can be seen to be the outcome of Carew's grasp of the meaning of various styles. His conscious maturity can be seen at every stage: there is "light grace"

(Leavis, p. 16) here at certain moments in the argument, as well as a fundamental seriousness of purpose, and there is evidence in the way Carew modulates the type of persuasion he uses in the course of the poem, of a now unerring poise. The most authoritative moments in the poem derive their strength not only from their matter and style but from their context as well: Carew has shown himself to be exploring some of the ways persuasion may work. He has taken up several possibilities in order to move on convincingly to others, and in conclusion he can therefore speak as one who has found the most important way to insist on the truth in this particular context. His achievement seems to me a considerable one.

Carew's epistle to Ben Jonson is one of those poems which critics are content to point out as a good example of how an intelligent contemporary saw Jonson and his work. I do not mean that Carew is not commended for the poem, but that the commendation often takes the wrong form: it praises the poet's insights without drawing attention to the fact that the style in which those insights are expressed is what makes them as powerful as they are. If it can be seen for what it is, one whose style embodies, to use Piper's description, "a perfect manifestation of sense and reason" (Piper, p. 254), then perhaps its place as a central poem of the seventeenth century will be more clearly appreciated.

As I mentioned earlier, the poem takes up several

vital issues concerning Jonson the man and the writer. It tackles them precisely and comes to conclusions, implicit and explicit, about them. Carew's control of style allows him so to manage this hardest of tasks--proper criticism of his own teacher--that there is no moment in the poem at which we can detect a wavering of attitude; there is nothing here which is not relevant to the subject of a great writer's handling of his work and his reputation, and at every stage Carew indicates that he recognises what values matter most.

The fine balance of both compliment and criticism is one of the most moving features of the poem and one which we notice early. It is impossible to quote less than the opening ten lines if we want to observe this balance being created through the use of the couplet:

> Tis true (deare Ben): thy just chastizing hand
> Hath fixt upon the sotted Age a brand
> To their swolne pride, and empty scribbling due,
> It can nor judge, nor write, and yet 'tis true
> Thy commique Muse from the exalted line
> Toucht by thy Alchymist, doth since decline
> From that her Zenith, and foretells a red
> And blushing evening, when she goes to bed,
> Yet such, as shall out-shine the glimmering light
> With which all stars shall guild the following night.
> (ll. 1-10)

The syntactic arrangement here is perfectly clear--we have no difficulty, despite the lack of end-stopping, in following the pattern of thought. Indeed, the way the lines move to pause mainly at caesuras gives a strong sense of speech, justified ideally in this instance by the initial "Tis true (deare Ben)" which

creates immediately the idea of a continuing discourse. We, the readers, have come upon it at a certain stage of its progress: the implication is that these are the important matters which men like Jonson and Carew have always discussed. It is this implication which helps to establish the framework into which such criticism as Carew will offer Jonson will be able to fit without suggesting any lack of tact on Carew's part.

The acknowledgement of the truth of Jonson's judgement on "the sotted Age" makes a powerful opening: it creates in us an awareness of Jonson's greatness--words such as "just" and "chastising" and "due" are used with their full moral weight--and of Carew's understanding of that greatness, which we need in this poem if the criticism is to be seriously felt. All the adjectives in these three opening lines carry considerable force, "true," "just" and "chastizing" forming a strong counterweight to "sotted," "swolne" and "empty."

The way the couplets are disposed means that when we come to the second "'tis true," which takes account of a less palatable truth, we find it is accommodated within the developing pattern with a natural ease that avoids any suggestion that this is to be a tendentious personal attack. Carew could so easily have made the first of the "'tis true" statements concessive so that the weight of the point about Jonson's present failure would have been felt quite differently, and the poem's

whole direction altered. As it is, the two equally stressed "'tis true" passages tell us clearly that this is a civilised discussion about values in which Carew must insist on what is true in an appropriate order--it is as important to insist on the truth of his already fine achievement as it is to recognise that Jonson's "commique Muse" is less brilliant now than she was. The management of these issues in this way reveals precisely what can be understood by Carew's control of "fine nuances of feeling." Here they are evident in the grace with which he handles an important but very delicate matter. We are again reminded of Jonson's own words when he says, in Timber, or Discoveries, "the delivery of the most important things may be carried with such a grace, as that it may yield a pleasure to the conceit of the Reader" (Jonson, p. 632). It is also worth noting that here, early in the poem, Carew speaks of Jonson's achievement in terms of his "commique Muse," a means whereby he can imply clearly to Jonson that he is taking up this one aspect of his nature at this point. The criticism is to be exact as well as discreet. The passage ends by offering a compliment which in the context becomes all the more telling: even when Jonson's work fails to reach the high standards Carew knows to be Jonsonian (these are the standards out of which this poem grows) it will still "out-shine the glimmering light" of the work of all other men left alive at Jonson's

death.

These ten lines, then, take firm hold of the ideas which will govern the rest of the poem's development. If he can persuade Jonson of the fact that The New Inne is not as fine as The Alchmyist and also that both his past triumphs and his present comparative failure give ample evidence of his superiority to other minds, Carew can then go on to discuss the success and the failure with more penetration. This opening does indeed "calmely study the separation of opinions" (Jonson, p. 627) in an attempt to "find the errors that have intervened" (Jonson, p. 627); Jonson is being implicitly reminded of his own principles of judgement throughout the poem, not least of his statement "We must not go about like men anguish'd and perplex'd for vitious affectation of praise" (Jonson, p. 627).

Carew's method of persuasion is extremely well organised. The reasonableness with which he speaks is partly the result of the sound explanations he gives for saying what he does:

> Nor thinke it much (since all thy Eaglets may
> Endure the Sunnie tryall) if we say
> This hath the stronger wing, or that doth shine
> Trickt up in fairer plumes, since all are thine;
> (11. 11-14)

The two subordinate clauses here are not metrically or rhetorically balanced within the two couplets, although both of them contain the praise not the criticism, but this simply adds to the effect of intelligently manipulated discourse. This next section of the argument deals

specifically with the question of discrimination, which preoccupied Jonson and which is a constant theme in Timber, or Discoveries. This is an important prelude to what follows when Carew takes up Jonson's pride directly. If such directness is not to seem merely insulting, it must be seen to arise from a precise judgement about the nature of Jonson's works:

> Though one hand form them, and though one brain strike
> Soules into all, they are not all alike. (11. 21-22)

Carew is determined to wring the truth from Jonson by insisting on his own (Jonson's) standard in such matters: " . . . the learned ever use election and a meane" (Jonson, p. 587). That election and that mean Carew persists in emphasising throughout the poem: Jonson must be made to see that by believing all his works to be equally fine, he has failed to exercise proper discrimination, and in behaving as he has done over The New Inne he has certainly violated his own "meane."

When he comes to Jonson's actual behaviour, Carew's language becomes more trenchant than ever:

> Why should the follies then of this dull age
> Draw from thy Pen such an immodest rage
> As seems to blast thy (else-immortall) Bayes,
> When thine owne tongue proclaimes thy ytch of praise?
> Such thirst will argue drouth. (11. 23-27)

With such words as "immodest rage," "blast," "ytch of praise," Carew has characterised the extent of Jonson's violation of the principles of manly conduct. By using such words "fitly," by drawing them forth "to their just strength and nature" (Jonson, p. 621), he has made their

force exact. The style of the poem is one in which all words are used with care, and in such a context a word like "blast" carries the shock Carew intends. The concise half line which concludes this particular criticism is the climax: "Such thirst will argue drouth." This metaphor works as, in Jonsonian terms, one of commodity should: it "helpes significance" (Jonson, p. 621) by plainly capturing the effect Carew needs here--to convince Jonson of the unwisdom of allowing "the sotted Age" to make this kind of assumption. It also contains a sharper feeling than this: Carew's statement in these terms must make Jonson ponder what is Carew's own reaction to "such an immodest rage."

The disposition of the rest of the argument continues to emphasise the nature of the poem as discourse while it reveals directly now the advice we have been waiting to hear. This is skilfully done: part of the time Carew is advising Jonson to ignore the comments of "the detracting world," even as he draws attention to what those comments may be. This method works most wittily: Carew has now the perfect opening to mention the kind of general criticism that could be made of Jonson as a writer, that indeed was obviously made by the Sons of Ben or Carew would not be raising it here. Clearly the "Rowte" never had the intelligence to say

> The running sands, that (ere thou make a play)
> Count the slow minutes, might a Goodwin frame
> To swallow when th' hast done thy ship-wrackt name;
> (11. 30-32)

nor would it have been able to observe anything pertinent

about "the deare expence of oyle"

> that hath betray'd
> To theft the blood of martyr'd Authors, spilt
> Into thy inke, whilst thou growest pale with guilt.
> (11. 34-36)

These are Carew's comments and he knows Jonson will know this. The wit lies in Carew's ability to draw these points confidently into a poem which is clearly designed to convey to Jonson important truths about himself and his work; in a poem of such a nature it is both legitimate as well as amusing to leaven the serious criticism with the lighter. The significant deduction to be made by us is that by including these points at all, Carew reveals Jonson to be responsive to them, but by making them in the way he does and blaming them on the "Rowte," he can maintain complete decorum.

For the rest of this latter part of the poem he advises Jonson of the attitude he ought to take towards his own work. This advice is based so firmly on Carew's recognition of Jonson's true greatness that it hardly sounds like advice so much as a resonant statement of the truth:

> Let others glut on the extorted praise
> Of vulgar breath, trust thou to after dayes:
> Thy labour'd workes shall live, when Time devoures
> Th' abortive offspring of their hastie houres.
> (11. 43-46)

The resonance is partly the result of the second metaphor: its placing, its exact diction in which "labour'd" and "abortive" carry such strong opposing significance, the way the rhythm of the couplet is handled to give clear emphasis to the main clause, and through the enjambment,

proper vehemence to what follows--all these contribute to the power of the utterance. The style of address allows Carew to criticise implicitly and to praise explicitly without seeming either impertinent or fulsome.

There are many instances in this poem of the intelligent adjustment of feeling to motive, of attention to "what word is proper . . . where figures are fit: which gentle, which strong to show the composition manly" (Jonson, p. 588). For example, the diction of this one clause: "That sleekes thy terser poems" (l. 38) makes us feel the relevance of Jonson's own words concerning "a strict and succinct style. . . . where you can take away nothing without losse, and that losse to be manifest" (Jonson, p. 623). "Sleekes" suggests the smoothness, the likeness to a "skeine of silke" (Jonson, p. 624) which the style of Jonson's great poems reveals, and it implies not only the smoothness but something of the work that has gone into the smoothing process. The comparative "terser" suggests that it is the very nature of Jonson's style to be terse. However, terseness and sleekness, concision and smoothness are not the kind of stylistic characteristics we are used to associating--we still tend, like the seventeenth century, to think the first an attribute of the plain style, the second of the ornate, that they are even mutually exclusive. It is one of Jonson's great achievements in Timber, or Discoveries to argue that these two together are proper attributes of the finest style where all is "well-torn'd,

compos'd, elegant, and accurate" (Jonson, p. 625). Carew's poem to him manifests all these qualities, and incidentally vindicates the truth of Leavis's opinion about Jonson's profound influence on Carew. It is particularly satisfying to find both Jonson's precepts concerning style and his own directness bearing fruit in a poem addressed to him by a much younger man.

This style enables Carew to take up every relevant aspect of Jonson the man and the writer. It is a "consciously urbane, mature and civilised" (Leavis, p. 19) style which can contain with equal poise such words as "ytch," "blast," "cackling," "rowte" as well as "just chastizing," "exalted," and "tun'd quire"--each of which carries its proper degree of force in its context--and which can end with the complete assurance of these lines:

> Thou art not of their ranke, the quarrell lyes
> Within thine owne Virge, then let this suffice,
> The wiser world doth greater Thee confesse
> Then all men else, then Thy selfe onely lesse.
> (11. 47-50)

They exhibit again with great compression, particularly in the ambiguity of the last line, Carew's absolute control over the complex matter he is dealing with, and their certainty contains the compliment and the criticism in perfect balance. It is as if Carew is implicitly emphasising for Jonson that such genius as his carries with it the responsibility of distinguishing the truth in whatever unpalatable form it presents itself. The significance of the poem's subject is made as clear at

the end as at the beginning: he cannot praise Jonson without putting that praise into its necessary perspective. When one considers how easy it would have been to leave the criticism behind and let the praise run away with the poem, Carew's consistent firmness of grasp seems all the more remarkable, but it is clearly the outcome of a thorough knowledge of Jonson's precepts. In these two poems, Carew can be seen as learned in a Jonsonian sense: one of those who use "election and a meane," who "look back to what they intended at first, and make all an even, and proportion'd body"; he is "the true Artificer" who "will not run away from nature, as if he were afraid of her, or depart from life, and the likenesse of Truth, but speake to the capacity of his hearers" (Jonson, p. 587).

The most well-known of all Carew's non-lyrical poems is the elegy he wrote on the death of Donne (Dunlap, pp. 71-74). I have left discussing it until now because it seems to me not so great an achievement as either the poem to Jonson or the poem to A.D. Although it contains some marvellous passages, it is a case of the parts being taken for the whole: those which are less fine are glossed over or simply not mentioned when the poem is discussed. Indeed, even some of the much quoted passages are rarely given the kind of attention we would like and they are not always as easy to interpret as it might seem. It is worth remembering Jonson's words in this connection: " . . . the chiefe vertue of a style is

perspicuitie, and nothing so vitious in it, as to need an Interpreter" (Jonson, p. 622). My point here is that even with an interpreter at our side, we may not be able to find the answers we require to questions raised by certain lines in the poem. In discussing its curiously uneven texture it is necessary to see that the style itself prevents Carew from speaking as perspicuously as he does in the other two poems. Here we can see what happens when a resolution of styles does not occur; when, indeed, two styles are in obvious conflict with one another.

As an elegy, the poem is obviously limited in what it can say, in a manner which the poems to Jonson and to A.D. are not. However, Carew to some extent gets round this problem by providing us with some penetrating criticism of the practices Donne's brilliance threw into relief, so that the movement of the poem does not seem too consistently adulatory. Nevertheless, towards the end of the poem, which is a long one, we become aware that Carew is on the verge of repeating himself and that the elegy at this stage lacks the kind of coherent pattern we expect from the way the earlier parts of it are arranged. The composition of the poem as well as its style reflect at times an unease which is absent from the other two poems.

Carew's tribute to Donne is conveyed through what he considers the most fitting style in which to eulogise the dead poet, and in many places he chooses to

write in what appears to be a Donnean manner. Sometimes this works well but as the worst instance of it occurs at the poem's outset, it would perhaps be best to dispose of it first:

> Why yet dare we not trust
> Though with unkneaded dowe-bak't prose thy dust
> Such as the uncisor'd Churchman from the flower
> Of fading Rhetorique, short liv'd as his houre
> Dry as the sand that measures it, should lay
> Upon thy ashes, on the funerall day?
> (11. 3-8)

The syntax here is extremely tortuous: we expect "such as" in line 5 to refer to the noun which precedes it--"dust"--and finding it does not, we have to look awkwardly back for its proper antecedent, which is "prose." However, because the verb we wait for after the line beginning "Such as" does not occur until three lines later, our backward glance to determine what is being said is further delayed, with the consequence that the whole passage leaves us confused by Carew's style rather than enlightened by his comment. The reason for such style must be that Carew is trying to catch the flavour of Donne's own use of the device of suspension, but in this case it is not a good enough reason: there is no point here in making a tortuous issue of the fact that those who follow Donne feel inadequate to their task of duly praising him. Certainly Carew may have meant to show just how inadequate poets like himself are, but that idea itself is unsound when we see almost immediately in the poem--if we have not seen it already in the first two and a half lines--that

he is indeed adequate to pay some very convincing compliments to Donne. We can recall what Winters says of this kind of lapse: "If the poet is forced to write badly in order to develop his theme, then there is something wrong with his theme or his method" (Winters, p. 76). Clearly there is nothing wrong with Carew's theme here, so the fault must lie in the method, that is, the unsuitable and unsuccessful use of Donnean style. We may hear the speaking voice distinctly enough in this involved passage, but this time it is not speaking with sufficient clarity or organisation to be impressive. It is as if Carew is under the illusion that "that stile were more strong and manly, that stroke the eare with a kind of unevenesse" (Jonson, p. 585), which is Jonson's criticism of those who affect a roughness of style, and that he has forgotten Jonson's advice, "we must take care that our words and sense be clear" (Jonson, p. 623)--all the more imperative advice about the opening of the poem on an important subject.

It is only fair to look next at the ensuing passage, which reveals that Donne's influence need not be unhappy though one can appreciate how it can so easily become so. These lines are impressive:

> Have we no voice, no tune? Did'st thou dispense
> Through all our language, both the words and sense?
> 'Tis a sad truth; The Pulpit may her plaine,
> And sober Christian precepts still retaine,
> Doctrines it may, and wholesome Uses frame,
> Grave Homilies, and Lectures, But the flame
> Of thy brave Soule, (that shot such heat and light,
> As burnt our earth, and made our darknesse bright,

Committed holy Rapes upon our Will,
Did though the eye the melting heart distill;
And the deepe knowledge of darke truths so teach,
As sense might judge, what phansie could not reach;)
Must be desir'd for ever. (11. 9-21)

The even sober tone of the first few lines here is suddenly heightened by a typical Donnean accumulation of detail, throughout which we wait, suspended effectively this time, for the verb we expected after "flame" but which does not occur until eight lines later. Carew's hold on the development of this passage is firm: the long parenthesis beginning with "that shot such heat and light" is not allowed to distort the syntax: the verbs within it follow one another clearly and the coordinate structure is so controlled that we follow exactly what is being said. This clarity is also achieved through a more consistent use of end-stopping than we find in the earlier passage I raised, and this enables each point to be grasped coherently before the next is made. Even if we have to ponder carefully the significance of certain lines such as 19 and 20, we cannot dispute that their syntax is clear. Donne's practice of making us wait for a crucial concluding verb is reflected most satisfyingly here in this description of how his preaching affected his congregations. Similarly the metaphors convey a sense of Donne's own choice of violent language: they suggest the power of both his intellect and his personality, combining as they do the ideas of "heat and light."

But the clarity of this passage is not typical

of the poem. On the whole what we notice is that Donne's influence is less sound than Jonson's, and that even in places where, because of the general quality of the tribute, we want to think Donne's influence fine, it is not always possible to do so. To illustrate what I mean I will turn to some much quoted lines to examine whether they are as clear as they are usually taken to be, to determine, if I can, what exactly is being said in them:

> Since to the awe of thy imperious wit
> Our stubborn language bends, made only fit
> With her tough-thick-rib'd hoopes to gird about
> Thy Giant phansie, which had prov'd too stout
> For their soft melting Phrases. (11. 49-53)

The energy of this metaphor and the way it suggests with some flamboyance the character of Donne's "imperious wit" may have blinded us to its details, or rather, to how those details are meant to be interpreted. Certainly we must acknowledge the direct strength of that opening clause:

> Since to the awe of thy imperious wit
> Our stubborne language bends, (11. 49-50)

where the voice is made to fall powerfully on "bends," and where the adjectives "imperious" and "stubborne" seem, in Jonson's terms, "neat and pick'd" (Jonson, p. 626) in what they convey so nicely of the character of Donne's mind and the language's intractability.

It is only after this that doubt over exact meaning arises. Possibly it is precisely because the difficulty lies here in the centre of the passage that it has been easy to overlook it--the extract begins and ends clearly enough to mislead us into believing the

central lines are as simple to follow. We have to consider exactly what Carew is telling us here: it is obviously the "tough-thick-rib'd hoopes" of language and not of wit that Carew means, language being the nearest referent for "her" in line 51. The meaning most people take from this is that only through Donne's powerful wrenching of the language to make it express what he meant could it be made to contain his genius ("Thy Giant phansie") at all. But this interpretation on its own will not do: it does not take enough account of the implications of the phrase "made only fit." We are forced to ask, "made only fit" by whom? The stubborn language is given these "tough-thick-rib'd hoopes" as natural attributes, not as imposed on it by Donne's "imperious wit." The language has been made to alter under the tremendous pressure exerted on it by Donne's wit, but its own "tough-thick-rib'd hoopes" have allowed it so to alter that it has been able to accomodate Donne's genius without collapsing into confusion. Its extraordinary flexibility is being commended within the same few lines that we are told of its stubbornness: if we do not find this contradictory it is because we think we recognise an observation being made on the relationship between the nature of language, poetic composition and genius. However, we are still uncertain of the answer to the question about the phrase "made only fit."

The other implication is that without the controlling pressure of the "hoopes" in the other direction,

that is, on Donne's own "Giant phansie," his "imperious wit" would have come to nothing. If this interpretation is just, then the metaphor of the hoops is more complicated than it seems, and we have to admit that as much of the tribute in this passage is being given to the language itself as to Donne's manipulation of it. I would like to believe that the metaphor works equally well in both these mutually reinforcing ways because the whole passage then becomes a profound comment on the part language plays in shaping and controlling genius, as well on the genius needed to forge something new out of the language's possibilities. But even after this discussion, I find I am still not happy about it. If Carew really did intend these two meanings to work together in the way I suggest, one still has to conclude that it is a pity they are not just a little more clear.

The verse paragraph which contains this passage, and in which Carew takes up Donne's role as a poet-reformer, is the longest in the poem. For obvious reasons it is the section from which lines are most often quoted, but it is full of Donnean effects which are sometimes very confusing. For instance, the pause after "owne" in line 33 misleads us into believing temporarily that "The subtle cheat / Of slie Exchanges" is yet another noun phrase in apposition to the "debts" of line 29. It is not until line 37 when we come to "Thou hast redeem'd" that we realise "The subtle cheat" is <u>its</u> object and not

the object of "pay" back in line 28. The effect of this long movement of verse is not therefore what it should be: we ought to be made aware of precisely what Donne's reforming power over poetry has been; instead we find ourselves one moment struck by how dramatic his effect was:

> The Muses garden with Pedantique weedes
> O'rspred, was purg'd by thee; (11. 25-26)

and the next trying to disentangle syntactic structures in order to determine who has done what to whom. We are, moreover, faced with the kind of conciseness that Jonson called that "which expresseth not enough but leaves somewhat to be understood" in the following lines of the same section:

> Thou shalt yield no precédence, but of time,
> And the blinde fate of language, (11. 45-46)

where the syntax may be clear, but the meaning is extremely elusive. We are struggling with the text in a way in which the poems to A.D. and to Jonson do not make us struggle, and not because the subject is in any way more difficult, but because the style chosen is so much more difficult to control at every point. The compressed accumulation of many details and the use of suspension as a rhetorical device both need tremendous control if they are not to become affectations which hinder the reader's response to what is being said in a poem. In this instance, Carew's control is not sufficiently tight.

After this section ends at line 60, the poem does not again become so difficult to follow at any point.

Indeed, these lines:

> But thou art gone, and thy strict lawes will be
> Too hard for Libertines in Poetrie.
> They will repeale the goodly exil'd traine
> Of gods and goddesses, which in thy just raigne
> Were banish'd nobler Poems, now, with these
> The silenc'd tales o'th' Metamorphoses
> Shall stuffe their lines, and swell the windy Page,
> Till Verse, refin'd by thee, in this last Age
> Turne ballad rime, Or those old Idolls bee
> Ador'd againe, with new apostasie; (ll. 61-70)

are strikingly clear in contrast to many of their predecessors and free from any syntactic or metaphorical peculiarities. Moreover, they add to the elegy a further good point about the likely results of Donne's death on contemporary poetic practice, as well as introducing the idea of Donne as a king over poetry which Carew will take up again to use as the clinching metaphor of the poem.

It is therefore a pity that the lines which follow this are some of the weakest in the poem:

> Oh, pardon mee, that breake with untun'd verse
> The reverend silence that attends thy herse,
> Whose awfull solemne murmures were to thee
> More then these faint lines, A loud Elegie,
> That did proclaime in a dumbe eloquence
> The death of all the Arts, whose influence
> Growne feeble, in these panting numbers lies
> Gasping short winded Accents, and so dies:
> So doth the swiftly turning wheele not stand
> In th'instant we withdraw the moving hand,
> But some small time maintaine a faint weake course
> By vertue of the first impulsive force:
> And so whil'st I cast on thy funerall pile
> Thy crowne of Bayes, Oh, let it crack a while,
> And spit disdaine, till the devouring flashes
> Suck all the moysture up, then turne to ashes.
> (ll. 71-86)

This is the stage where Carew seems to me to be casting around for ideas which will best convey a suitable tone of lament but which turn out to say nothing more con-

clusive or moving than has been said already. It is particularly unfortunate that Carew should feel impelled to assert his own inadequacy again: the references to his "untun'd verse," to "these faint lines," to "these panting numbers . . . Gasping short winded Accents" in their "faint weake course," sound false; we understand perfectly clearly why they are there, but the fact remains that they draw too much attention to themselves and not enough to Donne, and in any case, we know already the truth of this sentiment from what Carew says earlier in the poem. The failure here is the result of taking too long to say too little.

The style regains its poise in the final verse paragraph:

> I will not draw the envy to engrosse
> All thy perfections, or weepe all our losse;
> Those are too numerous for an Elegie,
> And this too great, to be express'd by mee.
> Though every pen should share a distinct part,
> Yet art thou Theme enough to tyre all Art;
> Let others carve the rest, it shall suffice
> I on thy Tombe this Epitaph incise. (11. 87-94)

The first two couplets alone exemplify "round and cleane composition" (Jonson, p. 628) in the way the second takes up the two points made in each half of the second line in the preceding couplet. This second couplet explains with perfect lucidity Carew's reasons for concluding the poem as he does. There is a remarkable plainness about this final part of the tribute, which allows the hyperbole in the epitaph to stand out with some force. However, this hyperbole is not allowed to disrupt the ordering of the important aspects of Donne's life:

> Here lies a King, that rul'd as he thought fit
> The universall Monarchy of wit;
> Here lie two Flamens, and both those, the best,
> Apollo's first, at last, the true Gods Priest.
> (11. 95-98)

The paradoxes of his nature are held in balance here, and emphasis can legitimately be given at the last to Donne as "the true Gods Priest" for this is the truth. His wit is given its tribute in a fittingly dramatic metaphor--by contrast the concluding couplet is plain: it quietly observes the facts of Donne's life, while the caesuras in the last line give fruitful ambiguity to the words "at last." This makes an excellent conclusion to a most unevenly composed poem.

It is important to emphasise the clash of styles which mars the elegy mainly because the poem is generally understood to be Carew's major achievement in this kind of verse. It is printed in the Grierson standard edition of Donne's poems, and it is usually there, complete or in part, in student anthologies of seventeenth century verse. It has also meant that Carew is linked too often and too easily with the metaphysical school of writing, when, as I have tried to show in my analysis of the elegy, the influence of Donne on him did not usually produce such fine results as the influence of Jonson. If one thinks of Donne as a kind of Petrarchan poet, then obviously Carew's skilful use of Petrarchan style for his own witty ends can be seen to be linked with Donne's practice, but on this ground, the influences of both Jonson and Donne are

related to one another. After examining Carew's best poems in some detail, it is hard to escape the conclusion that Jonson's influence is consistently the strongest and most impressive one, and that sufficient account has not been taken of this fact.

When, in the introduction to his edition of Carew's poems, Professor Dunlap traces Carew's reputation in the seventeenth and eighteenth centuries,[13] it is possible to detect the development of the view which, in this century, has classified Carew as a writer of lyrics and linked him mainly with Donne rather than Jonson. We find Edward Phillips, in 1675, speaking of Carew's "delicacy of wit and Poetic Fancy";[14] and Wood, in 1721, referring to his "most admirable ingenuity" which made him "one of the most celebrated wits," who "by the strength of his curious fancy hath written many things which still maintain their fame amidst the curious of the present age."[15] A cursory glance at these remarks does suggest that if there is any major poet of his age to whom Carew is related, it is Donne, not Jonson. However, the last of the remarks I quoted bears close inspection and does not really entitle Professor Dunlap to draw the conclusion that Carew's reputation was therefore fragile. Wood speaks clearly of "the strength of his [Carew's] curious fancy": by this he does not appear to refer to Donnean violence of language or ingenuity, but rather to a solidity of thought, to the work of the "hard-bound Muse," which we can

associate with Jonson. Of course Carew's wit can be seen at times to be Donnean, but our major concern should be to note that it is the restraint exercised in using that wit which gives his best work its power, and for this Carew is as much indebted to Jonson as to Donne. The point is that Jonson's influence could make it possible for an intelligent minor poet to stretch himself fully, could make him understand exactly what the knowledge and practice of different styles could achieve, whereas Donne's passion for ornate ingenuity and the highly idiosyncratic nature of his genius could tend to lead a minor talent astray. If, then, we ought not to object to the inclusion of Carew's elegy in Grierson's edition of Donne's poems, we ought surely to protest the omission of the poem to Jonson from editions of his poems.

I have tried to show that Carew deserves particular attention for his use of styles, particularly in "To A.D." and "To Ben Jonson" where he speaks with authority on matters which we are made to see as important. Their style is perfectly adjusted to their subjects, and they are witty and moving. As they both exemplify so well what Leavis and Winters find admirable in the poetry of the time, it seems a pity Winters makes so little of Carew, and that Leavis, although he accords Carew the recognition he should have, refers only to the lyric poems in his assessment of the poet's strength. Moreover, Professor Dunlap's final summary of Carew's significance does not

provoke us to examine Carew in any new light, nor to see his achievement as in any way uniquely distinguished: Carew's gifts and limitations, according to Professor Dunlap, are as follows:

> his 'hard-bound muse'; his passion not powerful enough to make choice of expression secondary; his lively critical sense; and his sensitivity, poetic erudition, and craftsmanship which despite all limitations found fulfilment in some of the most nearly perfect lyrics of a great age of song. More than that need not be claimed for Carew. (Dunlap, p. lix)

More than that must be claimed for Carew: we have to see that the "poetic erudition and craftsmanship" reside centrally in Carew's handling of styles, and they are responsible not only for some lovely songs, but for the best epistles too. Professor Dunlap is here perpetuating the notion of Carew as worthy of special regard for his songs alone. His remark about Carew's "passion not powerful enough to make choice of expression secondary" is more dangerous as it suggests strongly an uncritical admiration for Donne and a lack of understanding of what Jonsonian restraint signifies. Carew's control allowed him to handle--even in verse argument--"fine nuances of feeling" with a poise not usually available to the poet whose passion is "powerful enough to make choice of expression secondary." Professor Dunlap would have done the study of seventeenth century poetry an even greater service had he concluded by stressing that Carew's poetry ought to be more than fleetingly taken up for its own impressive qualities and for the insight it offers us into the

real importance of styles and influences.

NOTES

[1]Yvor Winters, Forms of Discovery ([Denver]: Alan Swallow, 1967), pp. 1-120.

[2]F. R. Leavis, Revaluation (London: Chatto and Windus, 1936, rpt. 1953), pp. 16-17.

[3]The Poems of Thomas Carew, ed. Rhodes Dunlap (Oxford: The Clarendon Press, 1949, rpt. 1970), p. 17. Further page and line references to Carew's poetry correspond to the page and line notations in this edition.

[4]The Poems of John Donne, ed. Herbert J. C. Grierson (Oxford: The Clarendon Press, 1911, rpt. 1958), p. 18.

[5]English Madrigal Verse 1588-1632, ed. E. H. Fellowes (Oxford: The Clarendon Press, 1920, rpt. 1967), p. 139.

[6]William Bowman Piper, The Heroic Couplet (Cleveland and London: The Press of Case Western Reserve University, 1969), p. 252.

[7]Campion's Works, ed. Percival Vivian (Oxford: The Clarendon Press, 1909), p. 182.

[8]Timber, or Discoveries, in Ben Jonson, ed. C. H. Herford, Percy and Evelyn Simpson (Oxford: The Clarendon Press, 1947), Vol. VIII, p. 633.

[9]The Poems and Letters of Andrew Marvell, ed. H. M. Margoliouth (Oxford: The Clarendon Press, 1927), Vol. I, p. 14.

[10]The Works of Sir John Suckling, ed. Thomas Clayton (Oxford: The Clarendon Press, 1971), p. 73.

[11]Edward J. Selig, The Flourishing Wreath (New Haven: Yale University Press, 1958), pp. 73-74, 75-76.

[12]Baldassare Castiglione, The Book of the Courtier, translated by Sir Thomas Hoby, introduction by W. H. D. Rouse, D. Litt., critical notes by Professor Drayton Henderson (London: J. M. Dent and Sons Ltd., 1928, rpt. 1948), p. 314.

[13]Rhodes Dunlap, in his introduction to The Poems of Thomas Carew (Oxford: The Clarendon Press, 1949, rpt. 1970), pp. xlvi-li.

[14]Edward Phillips, Theatrum Poetarum, 1675, p. 175 of second pagination. Cited in Rhodes Dunlap's introduction to The Poems of Thomas Carew (Oxford: The Clarendon Press, 1949, rpt. 1970), p. 1.

[15]Wood, Athenae Oxoniensis, ed. Philip Bliss, 1815, ii, 657-8; first included in the edition of 1721, from a collection made by Wood of writers overlooked in the edition of 1691. Cited in Dunlap's introduction, as above, pp. 1-li.

LIST OF WORKS CITED

Campion, Thomas. Campion's Works. Ed. Percival Vivian. Oxford: The Clarendon Press, 1909.

Carew, Thomas. The Poems of Thomas Carew with his masque Coelum Britannicum. Ed. Rhodes Dunlap. Oxford: The Clarendon Press, 1949, rpt. 1970.

Castiglione, Baldassare. The Book of the Courtier. Translated by Sir Thomas Hoby. London: J. M. Dent and Sons Ltd., 1928, rpt. 1948.

Donne, John. The Poems of John Donne. Ed. Herbert J. C. Grierson. Oxford: The Clarendon Press, 1911, rpt. 1958.

Fellowes, E. H., Ed. English Madrigal Verse 1588-1632. Oxford: The Clarendon Press, 1920, rpt. 1967.

Jonson, Ben. Timber, or Discoveries in Ben Jonson. Ed. C. H. Herford, Percy and Evelyn Simpson. Vol. VIII. Oxford: The Clarendon Press, 1947.

Leavis, F. R. Revaluation. London: Chatto and Windus, 1936, rpt. 1953.

Marvell, Andrew. The Poems and Letters of Andrew Marvell. Ed. H. M. Margoliouth. Vol. I. Oxford: The Clarendon Press, 1927.

Piper, William Bowman. The Heroic Couplet. Cleveland and London: The Press of Case Western Reserve University, 1969.

Selig, Edward J. The Flourishing Wreath. New Haven: Yale University Press, 1958.

Suckling, Sir John. The Works of Sir John Suckling. Ed. Thomas Clayton. Oxford: The Clarendon Press, 1971.

Winters, Yvor. Forms of Discovery. [Denver]: Alan Swallow, 1967.

LIST OF POEMS DISCUSSED

		Page
1.	Ingratefull beauty threatned	4
2.	Good counsel to a young Maid. Song	9
3.	Song. Conquest by flight	12
4.	Parting, Celia weepes	14
5.	A Song. ('Aske me no more')	16
6.	Maria Wentworth, Thomae Comitis Cleveland, filia	18
7.	The Spring	24
8.	To my worthy friend, Master Geo. Sands, on his translation of the Psalmes	29
9.	To the Reader of Master William Davenant's Play	38
10.	Obsequies to the Lady Anne Hay	45
11.	The Rapture	50
12.	To A.D. unreasonable distrustfull of her owne beauty	53
13.	To Ben. Iohnson. Vpon occasion of his Ode of defiance annext to his Play of the new Inne	65
14.	An Elegie vpon the death of the Deane of Pauls, Dr. Iohn Donne	75